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PACIFIC GROVE CAL 93950

The Carmel Pine Cone

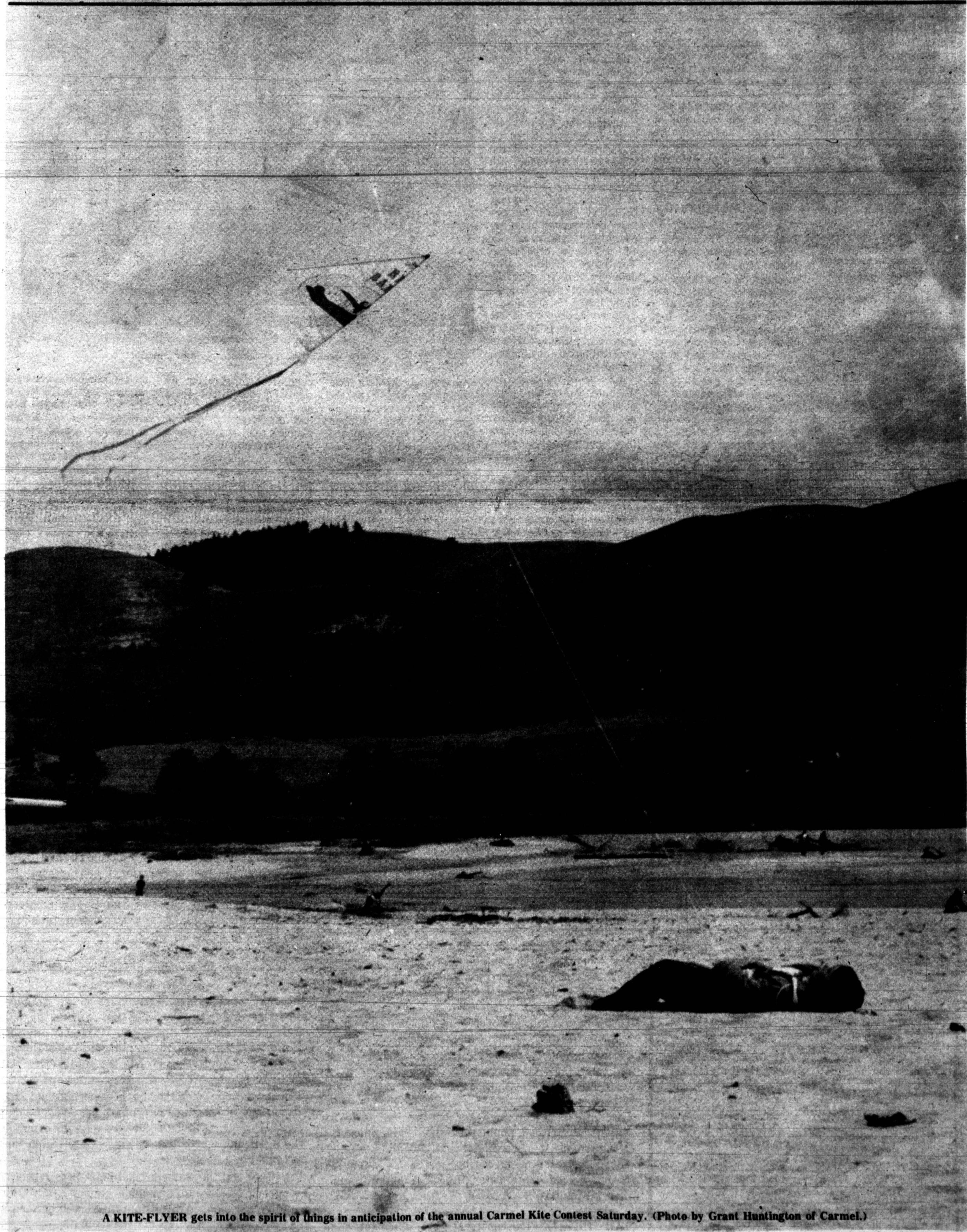
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March 28, 1974



A KITE-FLYER gets into the spirit of things in anticipation of the annual Carmel Kite Contest Saturday. (Photo by Grant Huntington of Carmel.)

Letters

Letters to the editor are welcome. While there is no limit on the number of words, please write only enough material to adequately cover the subject. Anonymous letters are not acceptable, although names may be withheld on request.

Dear Editor:

"Streaking" is much in the news of late. It is best described as "the fad of dashing about nude in public."

Streakers speak a peculiar language. They do not move their lips very often. The ears of their captive audience, therefore, can hear no sound. However, the eyes and minds of bright mortals in the vicinity of a streaker should have little trouble in grasping the meaning!

To a weary and jaded world, streakers shout: "Civilization - with its many difficulties and regulations - is just too much for us! Human dignity - expected of members of society - bores us!"

"Asking us to make use of our education to find something constructive to do with our spare time, is a big order! So, what is left for us to do? We, therefore, shed our clothes in order to get the temporary spotlight of shocked and astonished stares!"

No, I am not a psychiatrist. So I will refrain from suggesting the obvious - a long, expensive, and complicated course of treatment that such conduct may warrant. Perhaps a simple, old-fashioned, remedy will do.

How about administering an old-fashioned paddling to the streaker, in public? Of course, it's out of style in our permissive-silly age, but it's good medicine. Then make the streaker get dressed, hand him or her a pick and shovel, and put the person to work, at some hard but necessary task. I recommend such treatment for members of either sex, for we are living in the era of women's lib. Equal treatment must prevail! I refuse to be a "male chauvinist!"

Oh, how behind the times are some of us who have been around for several decades. How ridiculous can

we get? We somehow have the notion that schooling should make youth more refined! It is so difficult for concerned, well-read, and experienced adults, to appreciate that crazy behavior, slovenly appearance including sloppy clothes, four-letter words, and destructive actions is a great step forward in the evolution of mankind! Somehow, we older folks can't catch on! We seem to feel that wild behavior and unkempt grooming is the characteristic of jungle creatures!

GEORGE HERMAN
Marina

Dear Editor:

It is with much satisfaction that Monterey County devotees of "performance vs. promise" regard our Representative Talcott's efforts to successfully halt the Congressional move for their own salary increases.

It was typical and to be expected from one who started out in life to honor and promote the tenets of our basic American philosophy. A philosophy recently described by Chairman of GMC, Gerstenberg as: "The idea and the ideal that each individual should be free to use his God-given talents and to pursue his goals consistent with his talents provides the bed-rock of American political and economic thought. Independence, dignity and freedom with due regard for others is the cornerstone of the Constitution."

Talcott's record from high school, college, Air Force, Boy Scout, Junior Achievement, Little League, wide youth aid, county supervisor and 12 years in Congress is one of continuous service to his city, county, state and nation seldom paralleled.

A current indication of Talcott's understanding, concern for and action in behalf of basic American ideals has recently come to

my attention in a recent letter of his which begins:

"The independent businessman is the backbone and life blood of our society. I am grateful for their contributions and want to help preserve the independence and vitality of small business. However there is excessive governmental control, unnecessary red tape and oppressive regulation if small business and I intend to continue resisting these burdens."

"Believing that tax reform for small business is important to the continued prosperity of the American free enterprise system, I have introduced tax simplification and reform legislation to encourage expansion and growth that would stimulate the economy."

Against the Talcott concept of less regulation by government and citizen support of government with the tender of one's best services as opportunity offers, is the prevalent politically popular concept that one's country owes one everything one needs or desires, as a product of Tammany Hall. One definitely evolved upon the accession of "Boss Tweed" about 1867.

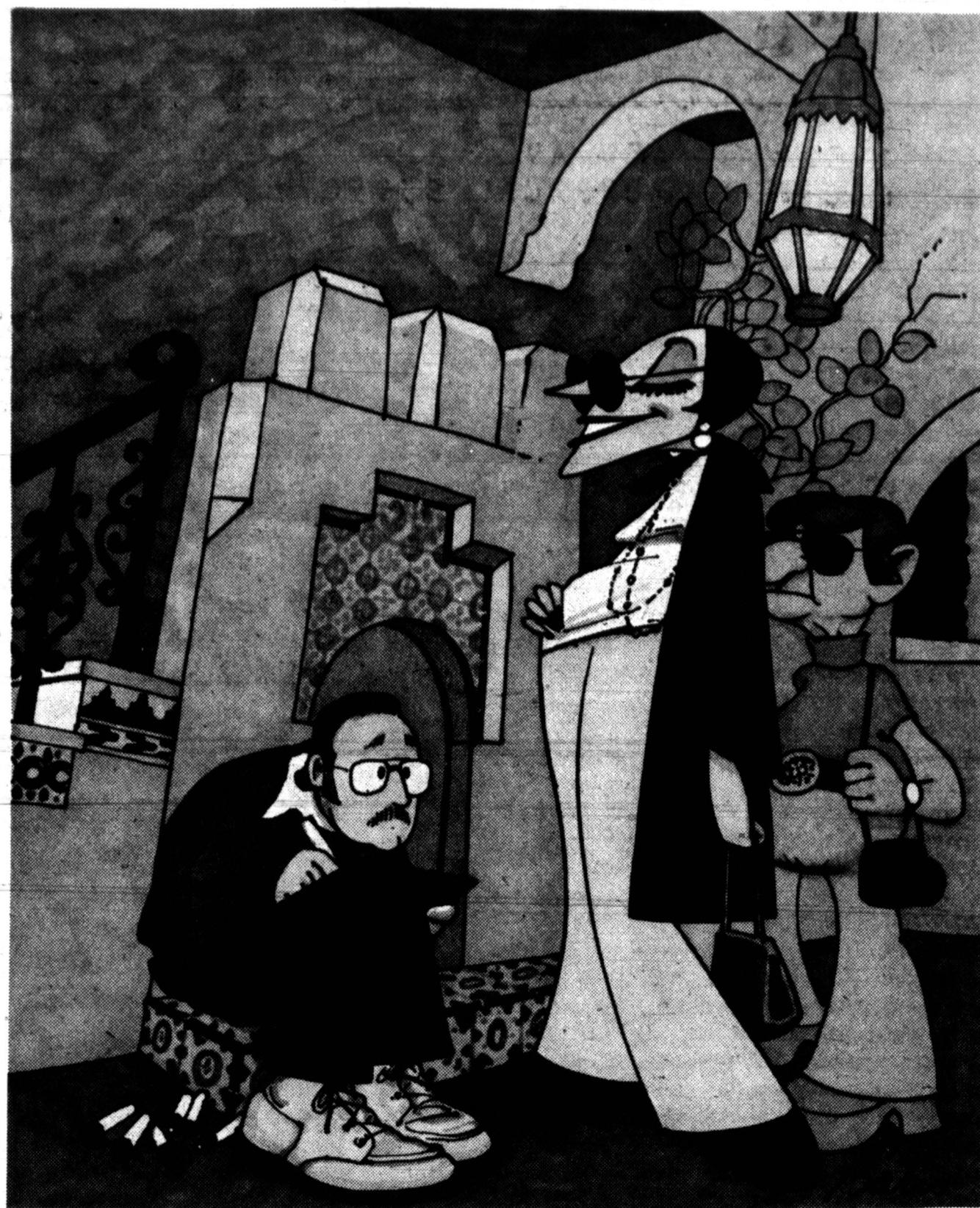
Of course, devotees of this politically juicy fallacy have no use for Talcott and seek to discredit him by any means, fair or foul.

But, we of the basic individual American ideal have this consolation with us: that the cry against Talcott comes loudest from that "sour-grapes" type that makes a lot of noise, but who lacks the courage, character and fortitude to maintain his opposition nomination and carry on his fight, man to man. From that quitter type, we should conclude that Talcott has nothing to fear.

C. AUSTIN DE CAMP
Carmel

Dear Editor:

The Monterey County Foundation for Conservation



"Oh, look! A cartoonist - how quaint!"

suggests that this is a most appropriate time for the board of Supervisors to appoint a Blue Ribbon Committee to investigate the planning process in Monterey County, with a view to expediting decisions, simplifying procedures and generally making the process more workable.

There is increasing disenchantment with the present system, which has become mired in detail and is of little value to the majority of people. Overrigid and burdensome requirements and

regulations, inspired by relatively small but vocal environmental groups, have had the effect of making planning and zoning into a device to retain and enlarge the privileges of the well to do, while denying the average person and essentially minority groups any opportunity to obtain housing at a reasonable cost.

It is evident that many people are disturbed and becoming angry with a process that in general seems designed to relegate them to second class status. Every effort should be made

to streamline the system to remove the barriers and hurdles that have been erected for the sole purpose of making it almost entirely uneconomic to develop land and provide housing.

It also should be taken into account that the huge extra costs which are forced on builders are inflationary in that they add many thousands of dollars to the price of a house.

Monterey County
Foundation
for Conservation,
KEITH EVANS,
President

It's time to decide holding capacity

(Editorial)

LAST WEEK'S continued hearings by the Public Utilities Commission on the adequacy of water supplies for the Monterey Peninsula point to the need for a determination of an area holding capacity.

This was suggested some time ago by Supervisor Willard Branson, as a means by which county and local governments could develop a long-range planning concept related to the optimum population of the Monterey Peninsula.

Although nothing, apparently, has come of this suggestion since it was first made, it has been incorporated into regional planning processes in such densely-populated areas as the San Francisco Bay Area.

The concept is simple: through public hearings and input, develop some generally satisfactory figure for optimum population, and then relate all other planning concepts to this fundamental notion. This seems the most direct and effective means for controlling the kind of over-development which has threatened this and other areas.

With the resumption of hearings on the amount of water in the Carmel River aquifer, it becomes more and more obvious as the statistics are juggled back and forth that water resources must be measured against population -- whatever the extent of the water resources.

If there is adequate water on the Peninsula to support its present population, then there must be efforts made to determine what demands will be placed on water resources by new development. If there is not adequate water, the same determination must be made.

THE PROPOSAL to construct a \$40 million new dam on the upper Carmel River doesn't make any sense at

all unless the question of "How much water is there?" is not only answered but also related to the question of "What is to be the optimum population served by available water supplies?"

As was indicated during last week's hearings before the P.U.C., the California-American Water Co. has gathered considerable statistics to be digested. One of the most interesting bits of information brought forward was the fact water consumption dropped on the Peninsula last year.

As was pointed out by the Ventana Chapter of the Sierra Club, this fact, in isolation, means nothing. If it is taken in the light that last year was an exceptionally wet one, then the question remains unanswered whether water consumption would go up or down in an unusually dry year.

And that question, of course, is central to deciding whether there is enough water to meet current demands.

Once the available water supplies on the Monterey Peninsula are inventoried, as they will be the joint study undertaken by the Zone 11 Water Advisory Committee, the State Department of Water Resources, and Cal-Am, the answer to the water crisis will not be at hand.

The next step should then be the laborious and time-consuming attempt to determine the area holding capacity rests with local and county government, which should enlist the public's cooperation and participation.

Not only will the water crisis be put in perspective by agreeing on an area holding capacity, but other planning decisions in the distant future will be seen in the light of the ultimate test of quality of life.

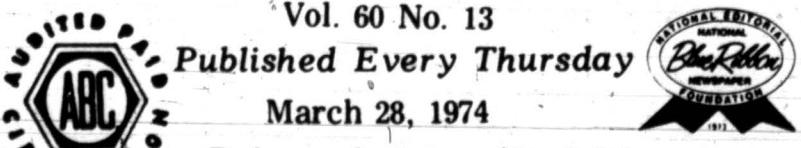
R.M.

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1971
PRIZE-WINNING NEWSPAPER
of the
CALIFORNIA NEWSPAPER
PUBLISHERS ASSOCIATION

Second phase of parking study is completed

By RICK ROBERTS

The Carmel Parking Traffic Committee has voted to ask the Carmel City Council for \$9,000 to \$10,000 to be paid by the city as its share in the cost of financing "Phase II" of the parking study that the Carmel Business Association has commissioned.

The CBA will provide the manpower to implement the study and in so doing will bear the costs of about \$6,000 to \$7,000. David Hughes, President of the CBA, appeared at Thursday's special meeting of the Parking-Traffic Committee to suggest that the city provide some financing to complete a thorough investigation of the parking situation in Carmel.

J.H.K. & Associates of San Francisco would undertake the study.

Committee member Robert Spencer agreed with Hughes, and commented that parking is a community problem, not just a CBA problem.

Committee member Robert Priestley joined Spencer in the motion to ask the city for partial financing of the project.

Committee member Clayton Neill Sr. pointed out that publicity will be needed to sell the council and the citizens on the need for such a study.

J.H.K.'s four tasks are described as follows:

Comprehensive Parking Survey

The first step J.H.K. recommends is to quantify the excess demand for parking in Carmel over the supply. Alternative plans can only then be considered. A parking interview survey has been suggested by J.H.K. to update the demand and supply figures. The demand versus supply would be documented on a block-by-block basis and all deficiencies would be noted.

Parking supply would be determined in terms of spaces available and turnover. Parking demand would be estimated from an

analysis of total space use throughout the survey area. Potential demands from new land use plans would also be included so that an evaluation of the supply and demand relationship would form the basis for alternative solutions to the parking problem.

Evaluation of Alternatives

The deficiencies would be noted in terms of long-term and short-term parking supply. With these deficiencies identified on a map of Carmel, an overlay of available off-street property, or potential properties for purchase, could be studied with deficiencies in parking demand simultaneously. A logical pattern of new parking supply could then be identified, J.H.K. believes.

J.H.K. recommends off-street facilities for parking not be developed until the on-street parking conditions have been fully used, consistent with the current assessment of parking demand and supply.

The J.H.K. report also states the results of the detailed problem identification surveys and the subsequent improvement plans will be reviewed with the CBA's parking committee and representatives of the city.

J.H.K. urges a review of their study at this point, followed by the identification of costs and a discussion of the financial feasibility for the most attractive parking alternatives.

Each alternative proposal would relate to a specific problem and its effect on the various users would be made clear to those who would eventually review the implementation improvement proposals.

Parking Program Report

At this stage, a study report would be prepared by J.H.K. covering the survey findings and the functional alternatives available to the community to solve the parking problem. J.H.K. stresses their recommendations would consist of

a flexible program to meet the parking needs of Carmel, and would be completed in time consistent with the available funding that could be committed to the parking improvements.

The J.H.K. staff would next develop a presentation package to illustrate their findings and would be willing to discuss them publicly at meetings. The city of Carmel and J.H.K. could also prepare a summary of the findings and the proposed solutions to the parking problem in the J.H.K. report and publicize this summary as widely as possible.

During this public awareness period J.H.K., emphasizes there should be clarification of the goals of the community as they relate to traffic and parking problems. J.H.K. assumes the influx of parking in the residential district is an undesirable characteristic and should be corrected. The other assumption J.H.K. makes is that the community wishes to make prime parking space available for short-term visitors and shoppers to Carmel.

The J.H.K. report also states that part of this phase should be to include a decision process that will lead to the adoption of a community plan.

Implementation

The fourth and final task includes a list of details in the parking plan that should be implemented. The following is a tentative outline of the items to be considered:

Detailed design and contract preparations for physical improvements.

A clarification of the financing plan and the realization that it will probably include some form of payment by the parker.

Funding the development of the plan.

Completion and enactment of code sections that will assure a more equitable allocation of parking spaces for new developments.

Maps with directions to



TRAFFIC CONGESTION caused by double-parked trucks and the low availability of parking spaces, is one of the problems to which the JHK study addresses itself. Results of the latest work plan will be studied by the city before a course of action is decided upon.

parking locations.

Directional signs for peripheral parking.

Traffic regulations and control consistent with a high quality of access and circulation.

Enforcement and merchant compliance with the concept of all day parking on the fringe of the business district.

An element of business stimulus in the parking program such as validated parking.

And, finally, J.H.K. encourages a "meaningful" attempt to bring visitors to Carmel by public transit and reduce the impact of the automobile in the city.

This recommended study procedure undertaken by J.H.K. would be based on a detailed parking survey interview. Parking supply would be updated for Carmel's commercial district and the adjacent residential areas. J.H.K. anticipates about 260 block faces will be included in the study, with approximately 7,500 interviews being conducted.

J.H.K. has estimated the time and costs for the first three tasks as described but time and costs for the fourth can only be determined after a community decision is reached on a parking program.

The cost for the interview and traffic counting field crew is estimated at about \$6,000 to \$7,000 in addition to the estimated cost for basic J.H.K. services of \$9,000 to \$10,000. If local volunteers could be organized, the total study cost would be about \$9,000 to \$10,000.

The field crew requirement is estimated at 250 person-days, so 20 persons with J.H.K. supervision could complete the field work in about 13 working days. Allowing for rain and some office work, the field work would take almost four weeks, J.H.K. believes.

The total time for the duration of the study and compilation of a report would be 8 to 10 weeks. J.H.K. would then be available for a limited number of presentations and discussions with community representatives.

Instead of the above described "four task" approach, J.H.K. said it could instead conduct a most subjective evaluation of the parking demand and supply in Carmel. Such a study would not be conducted on a block-by-block basis but would consider the Carmel business district as a point destination. J.H.K. admits that this abbreviated study would not appreciably increase the knowledge already obtained from previous parking studies of Carmel.

Barnard C. Johnson, vice president of J.H.K. & Associates has recommended implementation of the four tasks. The results of the first three would be made available in a final report with alternative solutions and a recommended program.

Following discussion and consideration by the community, decisions could then be made and implementation along the guidelines in the fourth would begin, Johnson said.

Griggs wants better communication within city

During the first regular meeting of the Carmel Planning Commission of March, Planning Director Robert Griggs urged greater communication between the Planning Commission and other city departments before permits for building are approved.

He said he intends to call a meeting of planning department officials for the first week in April so requests by citizens for development permits can be studied by all agencies involved in planning.

Griggs also recommended the Parking-Traffic Committee and the Forestry Commission become "arms of the planning commission" and not act after the planning commission has made a decision on a permit. He said the planning commission wants to become better informed by these agencies before the commission takes action.

Planning Commission Chairman Dorothea Roberts and Commissioner Edward Neroda expressed concern about the usurpation of the planning commission's power.

Neroda was recently low bidder on the Town House addition and his firm will be doing the contracting work. He said he objected to the Forestry Commission's recommendation of last week that the proposed basement be eliminated from the Town House plans so two trees can be saved.

The planning commission approved the

plans for the Town House and was not aware trees might be endangered. City Forester Greg D'Ambrosio was only informed about the possible loss of trees last week and so he recommended a temporary halt to construction and the council complied.

Roberts and Neroda complained about the Forestry Commission's action.

"This is wrong. This is very wrong," said Roberts. "When we pass a project subject to the consideration of the council, it should be passed," she said.

Commissioner Henry Hill and Neroda argued about whether a developer can accurately predict what trees on a piece of property might be lost if development occurred.

D'Ambrosio prepared a memo last fall requesting that he be informed when the future of in-block trees is being discussed. Hill mentioned the memo and asked that it be considered by the planning commission. The other planning commissioners said they were willing to have D'Ambrosio appear at Commission meeting.

The possible loss of the two trees "should have been known," said Hill, referring to the Town House project. "The problem should have been solved before you got involved," Hill told Neroda. Neroda responded by saying plans can not always be drawn to anticipate the exact location of a tree's root system.

Developer Melvin Kline concurred with

Neroda, and also said the "red tape" a prospective developer must endure is substantial.

Both Neroda and Kline endorsed Griggs' suggestion to call a meeting of department heads and planning staff once a month to study permit requests. The consensus of the planning commission was that such a meeting would be beneficial to all.

Instead of being required to negotiate a maze of approvals by various city officials, an applicant would only have to submit his permit request and supporting data at one of these new meetings. If problems or objections arose regarding a particular permit the applicant and all departments of the city would be informed immediately.

Griggs said he would carry the recommendation of this group back to the appropriate committee of the planning commission - Land Use or Design Review. The committee would study the permit request and the opinions of the department heads and planning staff and make a recommendation on the permits at a regular meeting of the Planning Commission where the matter would be voted on.

Kline said he had to "bounce around" to secure approvals on his projects. "I anticipate you're going to have problems under the new (building control) ordinance because I've tested it," he said.

Griggs said he hoped his new plan would alleviate many problems in the future. He

emphasized that what the planning department should seek is "to get an overall planning picture" on each intended development.

In other business last week, the commission voted unanimously to recommend denial to the Monterey County Planning Commission of the Carmel River Inn project which lies within Carmel's zone of influence.

The 71-unit development would occupy 9.5 acres bounded by Oliver Road and Carmel River, west of the existing motel.

The commission cited three reasons for recommending denial. The project would lie in the flood plain of the Carmel River; would increase traffic congestion in the vicinity; and would add to the number of subscribers now using the possibly inadequate water supply.

A proposed 162-unit complex planned by the Meharry Development Co. for the northwest corner of Carmel Rancho Blvd. and Rio Road, also within the city's zone of influence, was referred back to the Land Use Committee for further study.

A commercial development with three second floor apartments proposed by developer Melvin Kline for his lot on Mission between 5th and 6th was granted conditional approval.

A restaurant with a seating capacity of 45 persons and a shop has been proposed for the ground floor, and these items were referred back to the Land Use Committee.

 Large Eggs Grade AA Cream O' The Crop Dozen 59¢	 Lucerne Butter Grade AA, Cubes 1-lb. 79¢	 Peanut Butter Nu-made 18-oz. Jar 65¢	 Applesauce Gravenstein, Town House Glass—25 oz. 49¢
 Quaker Cereal 100% Natural 16-oz. Package EXTRA VALUE 69¢	 Allsweet Margarine Cubes 1-lb. 44¢	 Cranberry Juice Ocean Spray Cocktail Quart 59¢	 Crushed Wheat Bread Skylark 1 1/2-lb. Loaf 39¢
 Toothpaste Close-Up 4.6-oz. 49¢	 Soup Mix Golden Grain 2 Envelopes Per Package SUPER SAVER 4 for \$1	 Orange Juice Frozen, Scotch Treat Concentrate—6-oz. 5 for \$1	 Detergent White Magic 49-oz. 69¢

LOTS OF WAYS TO SAVE AT SAFEWAY!

Snack-Time Favorites

Fruit Helper	Betty Crocker—Regular Package	49¢
Cadbury Bar	Milk Chocolate—4-oz. (Hazelnut—4-oz. 45¢)	45¢
U-N-O Candy Bar	15¢ Size—Each	14¢
Dry Roasted Nuts	Planters Mixed/Peanuts 12 oz. (Sunflower Nuts—7 oz. 55¢)	\$1.19
Kraft Cheese Spread	Old English—5 oz. Butter—7 oz. (Curly Crisps—4 oz. 55¢)	45¢
Big G Snacks		

From The Dairy Case

Corn Oil Margarine	Sunnybank—1 lb.	59¢
Baby Gouda Cheese	Lucerne—8 oz.	99¢
Peanut Butter	Lucerne Old Fashioned—14 oz.	73¢
Rods Iimo	Good So Many Ways—16 oz.	47¢
Lucerne Half & Half	Quart	59¢
Cream for Whipping	Lucerne—1/2 Pint (Pint 93¢)	47¢

Household Items

Brillo Scouring Pads	10 Pads	37¢
Bon Ami Cleanser	Polishing—14 oz.	27¢
Liquid Cleaner	Pine Sol—28 oz.	\$1.08
Melita Coffee Filter Bags	20 Count	54¢
Sweetheart Cups	Cold—7 oz. Size—100 Count (5 oz. Size—100 Count 8¢)	79¢
Modess Feminine Napkins	24 Pads	91¢

Cream Topping

Party Pride Pretzels

Cat Food

Lucerne, Aerosol—6 1/2-oz.

55¢Cello Bag
Regular Size**39¢**Tabby Treat—6 1/2-oz.
(Tabby Tasty Dinner—9 oz. 33¢)**21¢**

Wishbone Dressing

Chili Beans

Minestrone Soup

Save On Frozen Foods

Enchiladas

Van De Kamp
7 1/2-oz. **39¢**EGG BEATERS
Fleischmann's—Egg Substitute
NEW AT SAFEWAY!—16 oz. **95¢**

Macaroni & Cheese	Stouffer's—12 oz.	56¢
Fried Chicken Entree	Swanson—7 oz.	52¢
Veal Parmesan	Weight Watcher's Lunch—9 1/2 oz.	\$1.27
Bel-air Pizza Snacks	8 oz.	1.09
Bread Dough	Bridgford—Three 16-oz. Ready to Bake Loaves	89¢
Stouffer's Cup Cakes	10 oz.	89¢
Sara Lee Pie	Apple or Peach—33 oz.	\$1.59
Imitation Ice Cream	Joyette—1/2 Gallon	69¢
Birds Eye Awake	Concentrate—12 oz.	35¢
Hash Brown Potatoes	Bel-air—12 oz.	29¢

Home & Family Needs

Western Farms Bread	Skylark—1 1/2 lb. (Butter & Egg—1 lb. 39¢)	44¢
Pillsbury Flour	5 lb. (10-lb. \$2.09)	\$1.15
Artificial Sweetener	Weight Watchers—100 Pack	76¢
Schilling Dinner	Taco Casserole—12 1/2 oz. (Tamale Pie—2 1/4 oz. 75¢)	63¢
Jell-O Gelatin	3 oz. (5 oz. 82¢)	12¢
A-1 Steak Sauce		47¢

Tartar Sauce

Fabric Softener

Chuck Blade Roasts

All Meat Wieners

Mississippi Sliced Bacon

USDA Choice T-Bone Steaks

Smoked Ham

Smoked Hams BONELESS

Delicious Northern Salmon Pieces

Smoked Pork Chops

Center Chops

Spareribs

Food Stamp Shoppers Are Welcome

Smoked Loin End Chops

Sliced Bacon

Smoked Pork Hock

Slab Bacon

Ham Slices

Smoked Loin

Center Cut

Smoked Boneless Processed

From Boneless Hams

Lb. 1.49

Lb. 1.19

Lb. 1.09

Lb. 89¢

Lb. 98¢

Lb. 1.99

Lb. 1.79

Lb. 2.59

Lb. 92¢

Lb. 6.49

Lb. 89¢

Lb. 1.39

Lb. 99¢

Lb. 1.09

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Sunset views:

By FRANK H. RILEY, director
Community and Cultural Activities

THOSE OF YOU who read this column regularly must at times (as I do) get the feeling that it is no more than a "preview of coming attractions." I feel that it should not trouble you with too much expounding of theory and propounding of dicta; but at times I guess it is appropriate that, in the interests of better communication, I give you an indication of how we view various aspects of the cultural scene.

Apropos of this thought, let us here consider a letter addressed to Mayor Bernard Anderson by a writer who seemed to view with some degree of alarm and trepidation the announcement that Esperanto would be holding Sunday afternoon soirees during which patrons would enjoy poetry readings, singing, and instrumental music. The writer seemed to feel that this was in some way beyond what Esperanto was permitted to do.

The mayor had the letter referred to me,

The future of Esperanto

asking that I bring it to the attention of the Cultural Commission for its consideration. I would like to share with you the comments that I will be making to the Cultural Commission in regard to this matter.

The coffee house for centuries has been the traditional meeting place of artists and laymen for the exchange of ideas, for propounding the latest philosophies, for viewing the newest pictures and drawings. Vienna, Paris, Madrid, Berlin, London, Stockholm, Rome -- every major city has had its coffee houses - many of them world famous.

Ben Johnson, James Boswell, William Shakespeare, Joseph Addison, Samuel Pepys, Dumas pere and frere, Toulouse-Lautrec, and the impressionists, or James Joyce, Sinclair Lewis, James Jones, Sartre, Gertrude Stein, Simone de Beauvoir--the list could be endless -- all of these with hundreds of other creative people who have had immeasurable influence on the world's culture have been frequenters of coffee houses. The

coffee house is recognized as the place for the informal give-and-take from which the creative ideas of our culture are nourished.

When Esperanto was encouraged to locate in Sunset Center, it was with the hope that such a traditional coffee house atmosphere could be established -- that people who already were in the habit of attending the Center for its wide variety of events would find in Esperanto a focal point for discussion and the exchange of ideas -- that people who were unfamiliar with the center would find in Esperanto a new entrance into the multi-interest milieu of our community and cultural center.

the coffee house concept and tradition.

In developing the bi-monthly soiree after two years during which there was often a really difficult financial struggle, it seems evident he has achieved a new level of meeting the objectives that were set forth. Now those who want to meet to discuss and experience the arts while they are happening have a place to do this. The coffee house is not a tavern. Alcoholic beverages are not served. Local laws do not prohibit enjoyment of the arts in a coffee house situation.

My personal feeling is that Bob Bussinger is providing a dignified and meaningful atmosphere in which practicing artists and interested lay people can meet, exchange ideas, philosophies, experiment with their newest creative efforts; and, in short, add a bit more to the cultural atmosphere of the community.

It is my recommendation and my hope that the Carmel Cultural Commission will give public support to this view.

1 richard darskin
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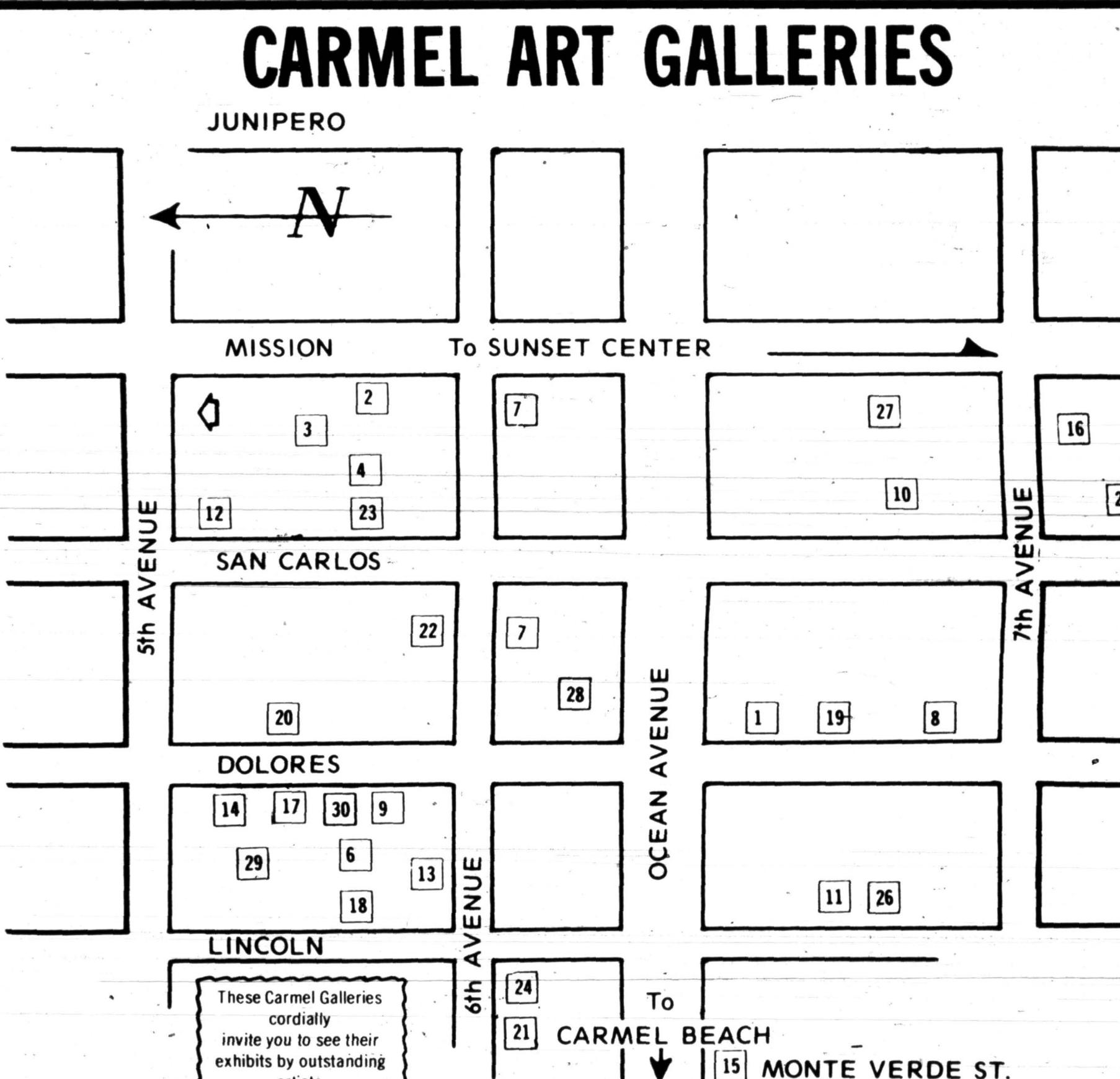
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The Print Collector's Newsletter-March-April 1974

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Pacific Grove Art Center battles for existence

"It is incorrect to designate the Pacific Grove Art Center as something belonging exclusively to Pacific Grove. It is a Peninsula-wide facility. It is the same for the Carmel Art Association or Sunset Center - a cultural group in the Monterey Peninsula doesn't belong only to the district in which it is geographically located."

Les Laky is a Carmel gallery owner, but the survival of the Pacific Grove Art Center is as much his interest as it is that of the people of Pacific Grove. His support is greatly needed, as is the support of others on the Peninsula. The Art Center has a debt of \$23,000 which it must pay off.

The debt was incurred when the building was initially leased five years ago. At that time, \$43,000 was borrowed to remodel the facility. Much of that has been paid off, but there is still the remaining \$22,000. The note on this debt matured at the beginning of March.

Jean Darragh, the director of the Pacific Grove Art Center, said without the debt, the center could be self-supporting. Frank Work allows them to rent at a nominal fee, and the building expenses are raised through membership fees, class fees and donations. Their budget is \$1,500 a month, she said.

"It is an unfortunate condition of our time that support for such an organization is slackening," Laky said.

"In this day and age, we need more facilities such as this Art Center, which provide activity for leisure



THE PACIFIC Grove Art Center, located on Lighthouse Avenue, faces a financial crisis which affects Carmelites. (Staff photo).

time and also encourage interest in the arts.

"If people would donate to cultural organizations as much as they do to other causes, we might have a healthier society, psychologically," he said. "I think of it as preventive medicine. Providing worthwhile leisure activities is a preventive measure against mental illness in our society," he said.

"The Pacific Grove Art Center should be sustained and helped," he said. "Attention should be called to it. It's a non-profit organization and it provides many services to the Peninsula."

Those involved with the Art Center hope to expand it into a true educational center. There are already

talks underway to accredit some of the courses with Monterey Peninsula College.

Among the classes offered at the center for children and teenagers are jazz dance, ballet, pottery, theater, painting and drawing, choir and creative movement.

total figure drawing; LaVonne Ray Andrews teaches choir; and Don Ross, who works with the Forest Theater, teaches drama.

In addition to the classes, the art center rents 19 studios to artists and has one of the largest exhibition halls

art and artists

For adults, courses already underway this spring include dancing - jazz, modern and ballet - print making, jewelry making, portrait and total figure drawing, craft, drama, yoga, composition and design, writing for publication, poetry writing, life drawing workshop and women's exercise class.

Many Carmel people are involved in these classes. Carmel artist Elizabeth Palmer teaches portrait and

on the Peninsula for art exhibits. Many Carmel artists have exhibited there, some of whom include Dick Crispo, S.C. Yuan, Gerald Wasserman, Alex Gonzales, Virginia Hannon and Jack Morris.

Laky concludes: "I have been involved in the art field in Carmel since 1956. As a buyer, and a person interested in the arts, I heartily endorse the importance and validity of the Pacific Grove Art Center."

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Legare exhibit opens at Fitzgerald Gallery

An exhibition of the paintings of Canadian artist, Gerard Legare, will be held from March 29 through April 26 at the Fitzgerald Gallery of Fine Arts, 2108 Sunset Drive, Pacific Grove.

A reception and preview will be held on Friday evening, March 29, from 6 p.m. to 8:30 p.m. The artist will be present.

Legare, 44, studied the

old masters, including Michelangelo, Leonardo da Vinci, Ingres, Gainsborough and Rembrandt. On commissioned requests, he paints exact copies of their works.

In addition to his modern, abstract paintings, Legare will be presenting his miniature painting at the exhibition works; some, done on pinheads, are

painted under a microscope.

It requires a very delicate technique and special mastering of color to work with such precision. Numerous translucent layers are applied to achieve a realistic, third dimension result. More than 300 coats of paint or 90 to 200 hours are required to complete a small six-inch square painting.

Watercolor classes offered

Watercolorist Richard Yip will offer another of his "on location" watercolor classes May 20 through 24 in the Carmel area.

the instructor. Beginners as well as those more advanced are welcome.

Special features include a potluck dinner and an

art and artists

The class will treat outdoor subjects in the realistic tradition as well as in the semi-abstract manner.

The eight lessons will include brief lectures, complete demonstrations and personal attention from

exhibition of class work. In addition, there will be a group exhibition in the Hall of Flowers in San Francisco.

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Wednesday; Art of..., 10:05-11 p.m.
Thursday; Potpourri, 11:15-55 p.m.
Thursday; Song of the Night, 10:05-
11:55 p.m. Friday.

Strauss -- Also Sprach
Zarathustra -- New York
Bernstein (9:15 p.m.)

FRIDAY, MARCH 29

Vaughan Williams -- In the
Fen Country -- NPO-Bout
(9:20 p.m.)

SUNDAY, MARCH 31

Sunday Evening Opera
Wagner -- Parsifal, Act I --
Dalis, s; Thomas, t; London,
br; Talvela, Hotter,
Neidlinger, bs; Bayreuth
Festival Orchestra and
Chorus-Knappertsbusch (8
p.m.)

MONDAY, APRIL 1

Rachmaninoff -- Piano
Concerto No. 3 -- Mogilevsky,
piano; Moscow Philhar-

monic Orchestra
Kondrashin (8:50 p.m.)

TUESDAY, APRIL 2
Monterey County
Symphony Orchestra

Haymo Taeuber, conductor
Valentine Gheorghiu, piano
Copland -- A Lincoln
Portrait -- David Hughes,
narrator

Rachmaninoff -- Rhapsody
on a Theme by Paganini --
with Mr. Gheorghiu

Brahms -- Symphony No. 2
in D

WEDNESDAY, APRIL 3
Stravinsky -- Firebird
Suite -- Orchestra of Paris,
Ozawa (8:50 p.m.)

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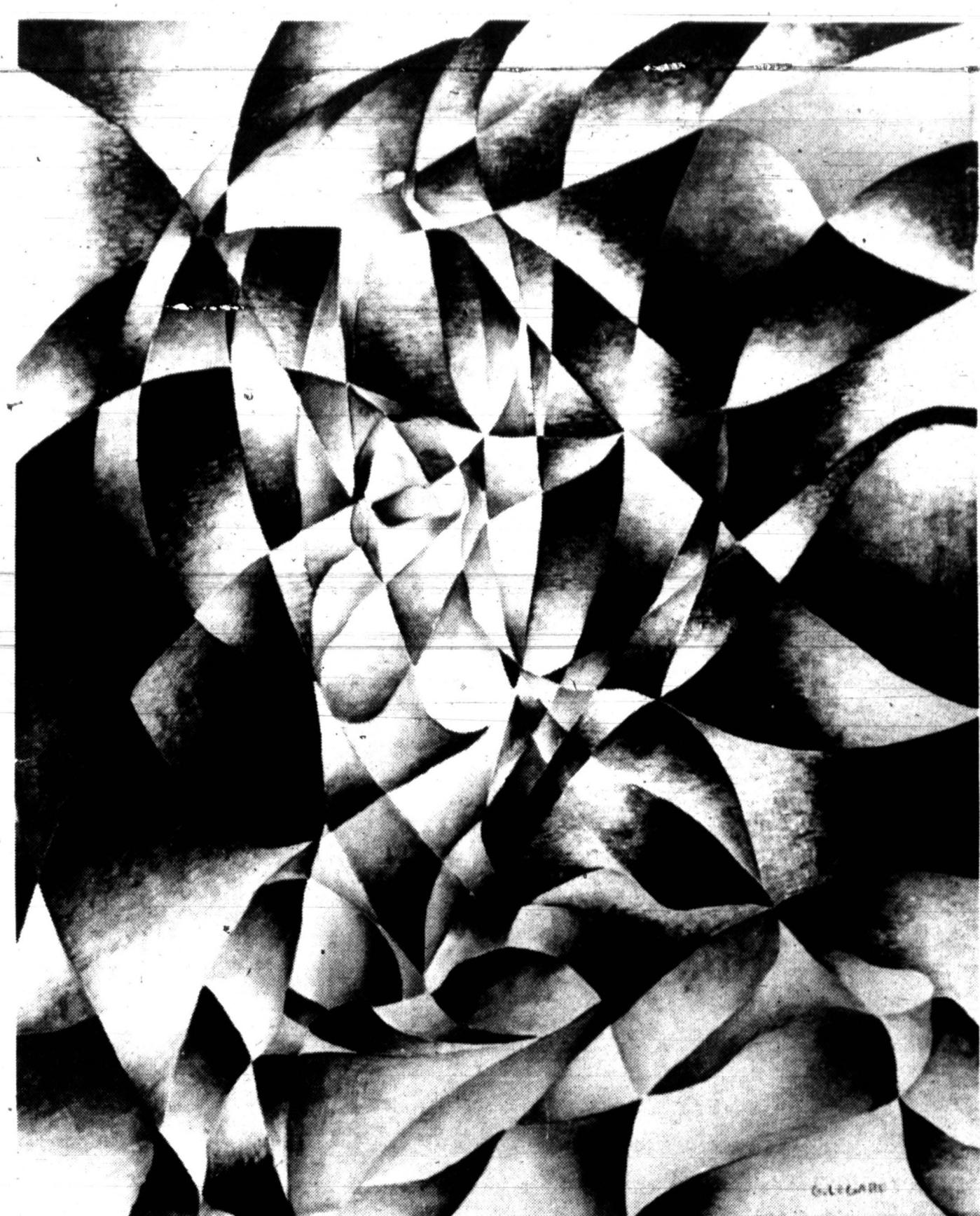
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"LES FEMMES LIBRES" is the name of this painting by Gerald Legare, which will be on display at the Fitzgerald Gallery in Pacific Grove.

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Marta Huth carries forward ancient glass painting art

By ROBERT MISKIMON

MARTA HUTH of Carmel has the distinction of being one of the few practitioners in this country of an old folk art tradition in Europe—reverse-on-glass painting.

In her native tongue, this technique is known as "hinterglassmalerei," and dates back to the times of the ancient Romans, when reverse images were painted on glass, provided with an opaque background, and viewed as any other painting.

At the end of the 18th Century, reverse-on-glass painting became popular as

a folk art in Bavaria, Bohemia and Poland, where the supply of wood favored glass making. As Mrs. Huth pointed out, these works were often made on an assembly line manned by a family, and then peddled about Europe.

As a young person, Marta Huth was exposed to this craft, and her interest in it came to the fore after she had studied at the State School of Photography in Munich, where she specialized in portrait photography.

There was a short revival of the reverse-on-glass technique when ex-

pressionist painters such as Marc and Klee realized that the non-academic conception of the glass painter was similar to their own, and they began to experiment with the form.

After Marta Huth finished her education, she traveled extensively in Europe and contributed articles to several publications.

She came to the United States in 1940 and continued her journeys, with camera and sketchbook. She has had shows of her painting at the Art Institute of Chicago, and in one-man shows in St. Louis, Milwaukee, and at the California Palace of the Legion of Honor in San Francisco.

Her home is virtually filled with her paintings, which range from those with an overtly religious theme, to abstractions, to impressionistic works. There is a dazzling brilliance to the technique, as practiced by Marta Huth, through her use of bright blues and reds, which is augmented by the natural lustre of glass.

HER HUSBAND, Hans Huth, former research curator of the Art Institute of Chicago, is one of her greatest fans, and has himself written extensively on the reverse-on-glass technique.

Their home is studded with a collection of antique "hinterglassmalerei" paintings, most of which radiate a simple, exuberant joy in the creation of an artistic handiwork. Comparison between these, earlier forms of the technique and the painting by Mrs. Huth makes it readily apparent she has carried forward the practice to new dimensions.

In Roman times, the bottoms of glass vessels were often decorated with portraits scratched out of gold leaf and backed with color, Hans Huth pointed out in an article he wrote on the subject for the magazine *Craft Horizons*.

Many reverse-on-glass paintings were produced throughout the Gothic and Renaissance periods in



DETAILED, abstract perspectives suggestive of cubism dominate this "hinterglassmalerei" work by Carmel artist Marta Huth.

Venice, as well as in France and Spain. They were, for the most part, of small size and were used as devotional pictures or for church furnishings.

In the 17th and 18th Centuries, the production of glass declined, and with it, the production of stained glass and reverse-on-glass art works, Huth notes. Following this, reverse-on-

glass painting "retired to the mainly located in the backwoods country of Thuringia,

art and artists

farms or the houses of simple townsfolk," he notes in his article.

"They were produced in the centers of glassmaking



MARTA HUTH in her studio works on a reverse-on-glass painting.

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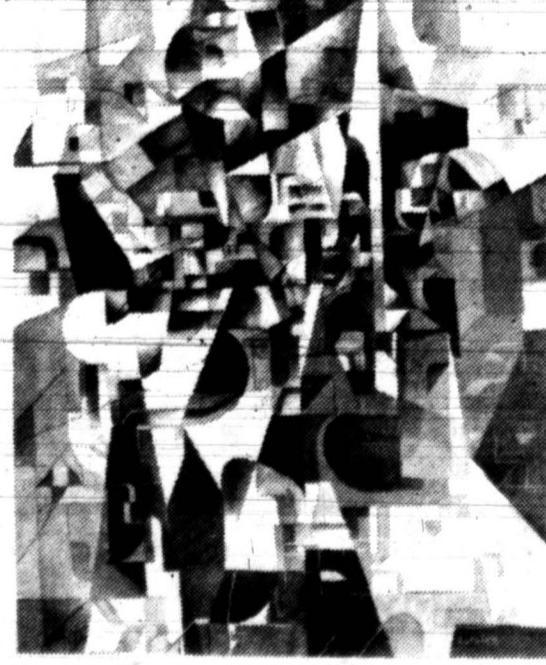
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Esperanto tries to serve as cultural catalyst

Carmel is known to roll up its sidewalks at dusk. Bob Bussinger of Esperanto Coffee House at Sunset Center hopes to change that, at least for one night every other weekend.

He has started bi-weekly "soirees" which will bring together area artists and musicians in a coffee house atmosphere. The second soiree was held last Saturday night.

"Ultimately I hope it to become a forum to allow artists, both fine and performing, to come together in a relaxed atmosphere to articulate their art through meaningful exchange with their audience was well as each other," he said.

"I hope it would cause a precipitation in this community into a renaissance of the arts and turn it away from mediocrity."

Bussinger's Esperanto will continue as a restaurant open to serve food during the day. The coffee house function will be in the evening, starting at 8 p.m., operated separately from the restaurant. The first soiree was on a Sunday, the second on a Saturday. A decision as to which night will be better is still forthcoming, depending on community response.

The coffee house addition brings Bob Bussinger back to where he started when he opened Esperanto in January 1972. He had originally planned to open a coffee house, but found that he could not remain solvent serving only coffee.

The city would not give him a permit to sell wine and liquor, explaining that he was not inside the commercial district.

In the end, he had to sell food to keep Esperanto open, and the character of his original endeavour changed.

"It was paradoxical. Whenever things really started to happen at the coffee house, when a lot of people started rapping or listening to music, I would lose money. I would have half my tables filled with people drinking coffee. I would have had to sell wine and liquor to keep my head above water," he said.

"I couldn't get a permit for that, so I had to serve food. It just wasn't feasible in those conditions. Eventually I gave up and became a luncheon room."

Bussinger explained that recently it has occurred to him that he can have a coffee house and a restaurant at the same time.

"Everybody wants something like this, not just the youngsters, not just the oldsters. Our audiences have been a good cross-section," he said.

Basically the programs for the soirees will be planned according to audience tastes and requests. The first two evenings presented classical piano, classical and flamenco guitar, soprano and baritone solos, a clarinet piece and poetry readings

Steven Tosh will be the musical director for the evenings, playing classical piano. Last Saturday Michael Read presented an excellent selection of classical guitar in the first part of the presentation, playing Flamenco guitar the second.

Baritone Brian Bennett sang a selection from "Carousel," and Barbara Botkin played a clarinet solo. Jim Clark, a traveling poet who temporarily calls Big Sur home, read a selection of his works.

Coffee, apple cider and cookies were served. An informal discussion followed the performance, bringing together the artists and the audience.

Robert Louis Stevenson School in Pebble Beach will be host for the National Interscholastic Polo Championship Tournament, April 26 through 28.

The R.L.S. polo team will meet teams from Culver Military Academy, Indiana; Lee High School, Midland, Tex.; New Mexico Military Institute; and Valley Forge Military Academy, Pennsylvania; in competition to take place at Collins Field, Pebble Beach.

This is the first year this contest has been held on the west coast, and the fifth year the R.L.S. Polo Club has competed. More competitors have entered this year's Tournament than in any previous year.

The Interscholastic Tournament was held each year from 1928 through 1941 when it was interrupted by

March 28, 1974 Carmel Pine Cone, Carmel, Calif.

9

Stevenson to be host to polo championship

World War II. In 1970, reflecting greatly increased interest in polo on all levels - interscholastic, intercollegiate and club polo - championship play was resumed.

Culver Military Academy enters this tournament as defending champion, winner of the coveted Sherman Memorial Interscholastic Cup the last three years. R.L.S. has placed second during each of the last four years of competition.

Play will feature one game of five chukkers and a round robin of six chukkers daily, Friday, Saturday, and Sunday. The team winning the most games will be interscholastic champion.

Competitors include two nationally rated polo players, Bill Walton of R.L.S. and Harley Stimmel

Ponies for the tournament are being loaned by members of the Pacific Coast Circuit of the U.S. Polo Association, including Sue

Sally Hale, "Pat" Herman, Mel Bristow, all of Carmel Valley Polo Club; Henry Trione of Santa Rosa Polo Club; Dr. Robert Walton, Sandy McKeon, Dr. Neill Johnson, and the Conant family of Central Valley Polo Club; and Jesper Petersen of San Francisco.

The R.L.S. Polo Club will be represented by F.D. Walton and Bill Walton of Modesto, Jay Upchurch of Mexico, and Greg Hirsch of Corona del Mar. The alternate is Ron Foster of Modesto. Norman Ellis is coach and delegate to the United States Polo Association.

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Sterling's poetry to be read tonight

At 7:30 p.m. today the public is invited, free of charge, to the third annual meeting of the Friends of the Harrison Memorial Library at the Fellowship Hall of the Wayfarer Church in Carmel.

Marcia Hovick, well-known actress and founder of the Children's Experimental Theatre, will read the works of George Sterling. Sterling's poetry and dramatic compositions give us a glimpse backwards to the halcyon days of turn-of-the-century Carmel as an artist's colony.

The meeting culminates a month-long membership drive and those attending the meeting will be offered the

opportunity of joining the Friends if they have not already done so.

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'The Moving Co.' to perform at Sunset Center

"The Moving Co." a modern dance group from Los Angeles will perform free at a program to be held at the Sunset Cultural Center at 8 p.m. today.

In addition to its evening concert in Carmel, the company offered lectures and demonstrations at a morning assembly at Seaside High School for about 100 dance students from Seaside, Monterey, Pacific Grove, and Carmel high schools. From 12:30 p.m. to 3:30 p.m. today master classes were held in modern dance techniques and improvisation.

Both the high school classes and the evening concert are being sponsored by the California Arts Commission, said Carol Surman, dance instructor for

Seaside High.

Mrs. Surman noted that the appearance of "The Moving Co." marks one of the first times the California Arts Commission has sponsored a dance event in the schools.

"The Moving Co." has been described by the Los Angeles Times as consisting of "young, lithe, disciplined, talented modern dancers." In its 1972 debut, at the Pasadena Art Museum, the Times hailed "The Moving Co." as "a discovery!"

In its Pasadena studio, for the past three years, "The Moving Co." has conducted a regular schedule of classes taught by Moving Co. dance-teachers and noted guest artists. The wide range of classes offered include: modern dance technique,

ballet for modern dancers, improvisation and jazz on a monthly basis, with an annual intensive six-week summer workshop.

"The Moving Co." is composed of nine versatile dancers, many of whom also teach and choreograph for high schools, colleges, and universities throughout Southern California: Lee Baker, Christina Botiller-Feliz, Christine Erickson, John Goodwin, Kay Lapiga, Martha Loughery, Nanette Pistole, Elyse Rhodus, and Marry Van Moy.

Pat Finot is the director of the company, and is also president of the California Dance Educators Association, and assistant professor of dance at California State University at Los Angeles.



DANCERS in the Moving Co. are (from left): Lee Baker, Marty Loughrie, Nanette Pistole, and Elyse Rhodus, as they performed in "A Tee Hee's Egg in a Ha Ha's Nest."

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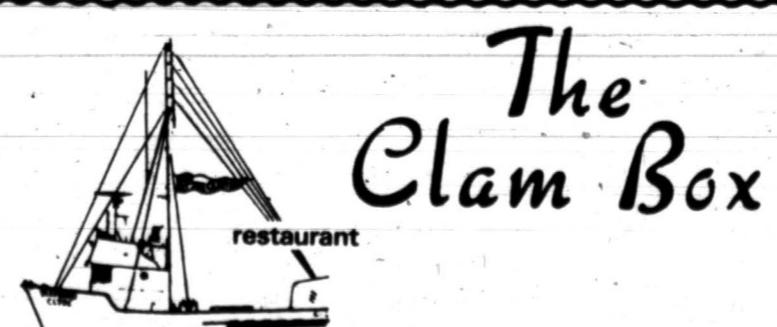
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THE MUSIC CORNER

By IRVING W. GREENBERG

THE MONTEREY County Symphony Orchestra, under Maestro Haymo Taeuber gave its fifth concert of the present season last weekend, performing works by Copland, Rachmaninoff, and Brahms. It turned out to be a concert of interesting and exciting proportions, and of a musical idiom that was particularly ingratiating, as well as diverse in its programmatic excellence.

The Aaron Copland *A Portrait of Lincoln*, that opened the concert, is a work for narrator and orchestra. It was commissioned by Andre Kostelanetz who introduced it in Cincinnati on May 14, 1942.

This work is in three sections, and is played without any interruption. In the first part, the composer has suggested the sense of fatality that surrounded Lincoln's personality, as well as his gentleness and simplicity of spirit. The fast middle section gives a picture of the times in which Lincoln lived.

The concluding section draws a frame about the actual words of Lincoln himself, with the narrator reading a text derived from Lincoln's letters and speeches. Acting under the emphatic beat of Maestro Taeuber, the orchestra performed this motivated score with a proficiency and dedication that brought clearly the profile and stature of Lincoln, as envisaged in the composer's musical exposition. Beautiful brass and wind effects, with luscious strings and emphatic tympani were strikingly illustrated.

David Hughes, a businessman of Carmel, as well as executive vice-president of the Symphony Association, was the narrator. Because of his previous involvement in leading roles in the Shakespearean productions at the Forest Theater, his diction and intonation were eloquent and very much in rapport with the orchestral accompaniment.

The Rachmaninoff *Rhapsody on a Theme of Paganini*, Op. 43, is taken from the last of the 24 Caprices for Solo Violin by Paganini. It would have been assumed that this theme had about reached its limit of development at the hands of Liszt, Schumann and Brahms; but, instead, Rachmaninoff set about writing a masterpiece for piano and orchestra that would achieve an almost immediate popularity with both critics and the public. It no doubt ranks as the most important of his last compositions. The *Rhapsody* is one of the few works along side of Cesar Franck's *Symphonic Variations* and Liszt's *Totentanz* that have used piano and orchestra together in variation form.

In this performance, Romanian-born Valentin Gheorghiu was the piano soloist. He was recently the outstanding member of the Romanian Trio, when they played at Sunset center under the sponsorship of the Monterey Peninsula Chamber Music Society. Gheorghiu is undoubtedly one of the most sensitive and accomplished pianists, and certainly, one of the finest that has performed with the Monterey County Symphony.

In the introductory chords by the pianist, he indicated a powerful and abiding impression of his pianistic artistry. All the criteria of excellent playing were in evidence - wonderful phrasing, excellent dynamics, brilliant shading, exquisite tonal coloration, glistening arpeggi and glissandi, and a superb expressiveness - not only in the theme, but in all of the 24 variations that follow. His thematic exposition was very well integrated with the orchestral accompaniment, which, in itself, moved along with impetus and acceleration at an even and emphatic tempo.

In variation seven, where the liturgical melody, *Dies Irae*, first appears, and later in variation ten, and also just before the thundering climax, Gheorghiu pronounced these variations with the inner assertion and with an approach that was outstanding, at times soft and sensitive, and at other times bold and decisive, but always in zestful and lucid evocation. The orchestra performed in complete accord and supplemented the pianistic texture with the weightier orchestral timbre. It was an excellent and well-oriented performance by both soloist and orchestra, with Maestro Taeuber keeping all forces under strict but flexible control, so that the interpretation of this work came through with excellent distinction.

The Brahms *Symphony No. 2 in D major*, Op. 73, is distinctly pastoral in spirit, and is the clearest and the simplest of the four for a public response. The two themes that form the first movement, were displayed in a broad, singing melody, elaborated and developed with a recapitulation and climaxed by a coda. All the orchestral choirs were in good assembly, with lyric passages abounding in serenity and grace. The fortissimi, in the rolling drum, and the abrupt changes to pianissimi, were executed with clarity of exposition and with an emphatic utterance.

The exquisite melody of the *Adagio* was played with great emotional power and was completely evocative of the rhythmic and harmonic content. The strings were especially distinctive in their singing accent. The syncopated contrast that created the equivalent of a second theme was equally well-defined.

In the *Allegretto* movement, with its slow beginning tempi, the cellos performed a plucking out of a rhythmic accompaniment with an arresting melodic line. With the tempi changing to a more rapid form, the new and appealing harmonies that follow and proceed to the close of this movement was carried out with the same excellent definition. In the *Finale*, the exuberant thematic material was in-

troduced in a bucolic atmosphere, which was shattered by the strong rhythms of the tympani. The development, expertly delineated with brilliance and insight, arrived at the recapitulation and the codal close with a sweeping and joyous empathy.

This performance was a musical reading of this great romantic, classic work, with the delivery throughout with emphasis and finesse. Maestro Taeuber managed to conduct the orchestra in such a manner that it displayed an all-engrossing and definite involvement.

RECOMMENDED RECORDINGS

Copland: *A Lincoln Portrait*: Ormandy and the Philadelphia Orchestra on Columbia MS-6684.

Rachmaninoff: *Rhapsody on a Theme of Paganini*: Vladimir Ashkenazy with the London Symphony Orchestra conducted by Andre Previn, on London 2311.

Brahms: *Symphony No. 2 in D major*: George Szell conducting the Cleveland Orchestra on Columbia D3S-758.

NEW RECORDINGS

JORGE BOLET turns up in an extraordinary display of pianistic virtuosity on a two-disc set of Liszt's complete *Transcendental Etudes*, the *Six Consolations* and *Liebestraum No. 3* issued by RAC Records (CRL2-0446).

The impetus for these *Etudes* was the elaboration, amplification, the enrichment by the many-voiced piano transformed into an orchestra without losing its own instrumental character, of raw material of symphonic, vocal, or even pianistic origin. Apparently, no personal compulsion urged Liszt to compose a series of teaching pieces that would be the summation of the artist's meditations on his art, with particular attention to matters of technique. These *Twelve Transcendental Etudes* are the summation of that philosophy.

In these, the most flamboyant kind of virtuosity is given free rein, but in its very excess, that virtuosity becomes unobtrusive, since every etude poses nearly every technical problem. Stabilized by its omni-presence, the brilliant style permitted Liszt to devote himself to expression and the descriptive and emotional possibilities of the piano. These etudes are a cosmos of music, glowing with color, surprising in its harmonic audacity and abundance.

It is, moreover, a new language - neither totally pianistic, nor orchestral, but somehow both. These tonal pictures, whose sonorous palette is incredibly rich in instrumental effects of every kind, are presented in a coherent whole, endowed with an introduction (*Preludio*), and a brilliant conclusion (*Chasse-Neige*).

Bolet, being one of the great pianists, as well as intimately associated with the Lisztian idiom, performs this complete set of the 12 with that fantastic involvement in all the stylistic nuances of these various pieces. Fine coloration, excellent shading, strong and impetuous dynamics, fluid arpeggi, bravura intonation, and mature interpretation are all here and mark the extraordinary effect of his playing.

Of especial significance is *Etude No. 2 in A minor (Fireworks)* with the rough vehemence of its exposition; *Etude No. 4 in D minor (Mazeppa)* with its epic proportions; *Etude No. 8 in C minor (Wild Hunt)*, with its audacity and bravura; *Etude No. 11 in D flat major (Harmonies du Soir)* with its startlingly modern idiom and luxuriant poetry.

Equally resplendent, though in a calmer and less hectic mood, is *Etude No. 3 in F major (Paysage)* in gentle, fragile poetic semblance; *Etude No. 5 in B flat major (Will-o'-the-Wisp)*, with its extruded arabesques, patterns of configurations and patterns of tantalizing sound; *Etude No. 9 in A flat major (Ricordanza)*, exquisitely romantic and pleasingly conventional; *Etude No. 10 in F minor (Appassionata)*, nostalgic and poignantly tumultuous. The opening *Preludio* serves as a warm-up for Bolet, while the concluding *Chasse-Neige* is the quiet after the storm, with a mood of ineffable sadness.

The *Six Consolations* and the *Liebestraum No. 3* furnish a relaxing and calming moments after the sound and fury of the *Etudes*. Bolet plays these pieces with that introspective, alluring, poetical musicianship that clearly indicates his pianistic genius.

The surfaces are excellent, and the brilliant sound that emerges from the grooves is all-powerful and full of beauty. For lovers of Liszt's grandiose pianistic technique, there is no better version on records.

ERICH WOLFGANG Korngold, who has an established reputation as a composer of film scores for Hollywood, is presented on an Angel disc in another aspect of his creative life - as a classical composer - with his *Violin Concerto in D major*, Op. 35 (S-36999).

Although the concerto is in the purely classical form, it utilizes items from four of his film scores. In the first movement, he uses a portion of the music from the 1937 movie "Another Dawn." In the second movement, the main theme is from the 1936 film "Anthony Adverse." The final movement utilizes the main theme of the 1937 movie "The

March 28, 1974 Carmel Pine Cone, Carmel, Calif.

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Prince and the Pauper." If this is derivative music, it only derives from himself, and is very viable.

The *Violin Concerto* is a lush, sensuous work, reflecting a distinct romantic tendency in its composition, dedicated to Alma Mahler-Werfel, Gustav Mahler's widow, it was premiered by Jascha Heifetz with the St. Louis Symphony on Feb. 15, 1947.

It has a certain nobility of design and a distinction of musical content. It does not rank with the classical violin concerti of the great composers, but it is nevertheless a beautiful work that has thematic materials of musical nature, and which offers an abiding interest in this composer's works in the classical idiom. It is exceedingly well played by Ulf Hoelscher, a violinist with the Stuttgart Radio Orchestra conducted by Willy Mattes. This work gives Hoelscher the opportunity of displaying his wonderful technical violin virtuosity.

The Suite from the *Incidental Music to Shakespeare's Much Ado About Nothing*, Op. 11, is in 14 sections and has become a popular vehicle for violinists, such as Heifetz. It is a youthful work, and its musical substance is also based on certain thematic materials from his film scores.

The *Theme and Variations*, Op. 42, composed for the personnel of a school orchestra, is a work that has a beguiling rhythmic character and coloration.

The record surfaces are absolutely without any mechanical imperfections; the sound is resonant and all-pervasive, and this disc can be recommended to those who have an interest in sampling the "classic" Korngold.

The imitable vocal artistry of Maria Callas and Giuseppe di Stefano has been preserved on a disc issued by Angel Records and titled "Callas and di Stefano at La Scala, Volume 2" (S-36996). On this record, they sing arias, duets and scenes from Verdi's *Il Trovatore*; Mascagni's *Cavalleria Rusticana*; and Puccini's *Tosca* and *Manon Lescaut*. They are accompanied by the Orchestra and Chorus of Teatro alla Scala conducted respectively by Von Karajan, Tullio Serafin, and Victor de Sabata.

During the 1950s, when both Callas and di Stefano were at the height of their vocal and dramatic powers, they collaborated frequently in exposing their talents to the fullest extent. The vocal intensity, dramatic power, and scholarly musicianship of Callas shows through this disc, to the extent that possibly no other soprano has ever projected such charismatic portrayals of the various operatic heroines.

Equally, di Stefano used his golden tenor voice with skill and eloquence in depicting the magnificent tenor parts in the various Italian operas. As a duo team, they achieved a reputation that was phenomenal and their musical liaison has imbued a whole cult with a nostalgic and fervent desire for their musicianship to be preserved. On a previous Angel record (S-36940), they have recorded duets and scenes from Bellini's *I Puritani*; Verdi's *Rigoletto* and *Un Ballo in Maschera*; and Puccini's *La Boheme* and *Tosca*, with that same flawless musicianship and histrionic appeal. Unquestionably, conductor Tullio Serafin was very influential in coaching and directing these singers.

The surfaces on this disc are quiet, with the sound bright, but not brilliant by modern standards. Nevertheless, the aura surrounding the tonal responses of these singers emerges magnificently from these two discs.



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Autograph party held for authors of book on antiques

The proprietors of Keller & Scott Antiques in Carmel held an autograph party for Arthur and Grace Chu Saturday to celebrate the Chus' book "Oriental Antiques and Collectibles, A Guide," (Crown, \$7.95).

The book had a second

printing in August 1973 and a third printing is scheduled. The Chus have been collecting oriental antiques for many years, and this interest prompted their collaboration in the book.

Arthur, a native of China and a graduate of China's

National Central University, served in the National Chinese Armed Forces before coming to the United States in 1949.

Grace earned a doctorate at the University of California, Berkeley. She has traveled extensively in

China but has devoted most of her time to the teaching profession.

Both Mr. and Mrs. Chu have written for periodicals. They currently live in San Leandro.

Their book is divided into sections on various kinds of

oriental antiques: lacquer ware, ceramics, wood, textiles, jade, etc. Though the experienced collector of oriental works of art will find their book an invaluable reference tool, the commentary is designed to inform the beginner in identifying and purchasing fine oriental antiques.

Thus Chus' advice has been gained from practical experience at antique sales, shows, and flea markets. The history necessary to understand the values of the past eras which produced so many oriental art works is also discussed.

"Oriental Antiques" is a book complemented by eight full color and more than 250 black and white illustrations. Chu emphasized that these items pictured in the book are not museum pieces but pictures of antiques that a collector might encounter in researching today's markets.

John Keller and Harry Scott have known the Chus for many years. Both Keller and Scott have lived on the Peninsula and been engaged in the antique business for 20 years. They have operated their antique store on Dolores for the past three years, and their Mission street store has been opened for about one year.

Antique stores draw upon a clientele that have nurtured, and who desire specific items. Scott acknowledges there are a great many antique stores in the area but there is enough business to go around, he said.

Keller and Scott find their work exciting and unpredictable, like the time they discovered 78 Burmese jade beads in a macaroni jar at a rummage sale.

In these days of monetary instability, many people are turning to antiques as well as other investment possibilities, instead of holding large amounts of cash, said Scott.

"It's an exciting business. If I had a million dollars I'd still be in it yet," he said.

Pine Cone recycles

The Carmel Pine Cone has been recycling its waste newsprint in an effort to offset the growing newsprint shortage.

It probably won't ease the crunch noticeably, but the efforts have made the Pine Cone staff feel that they are at least doing something positive.

The Outlook plant prints the Pine Cone, the Carmel Valley Outlook, the Pacific Grove Tribune, the Ft. Ord Panorama, several high school newspapers and other miscellaneous publications using newsprint.

Nearly 7,000 pounds of newsprint that would otherwise have been discarded as trash have been taken to a recycling plant in San Jose since December.

During printing, considerable amounts of newsprint are wasted as the pressmen adjust the presses to print readable copies. Copies are rendered unreadable whenever the presses are started or stopped, when the inking is incorrect, when the folding mechanism is not adjusted precisely, when the web of paper as it weaves through the numerous rollers breaks, or any one of several other adjustments is out of line.



Carmel Branch
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SECURITY PACIFIC BANK
SOMETHING SPECIAL

spring fashion

A STROLL through the woods is a reminder of spring. (Photo by James D'Acquisto of Carmel).

Kalso Earth Shoes – tripping the light fantastic



BONNIE REINHOLD of Kalso Earth Shoes demonstrates some of the styles available. (Staff photo).

By TRICIA GORMAN

What is an Earth Shoe?

Invented by a Danish woman more than 10 years ago, the Earth Shoe is a specially designed shoe which is raised in the front so the heel portion is lower than the rest of the foot. Intended to be contoured to how the foot stands on sand or soft earth, the Earth Shoe tilts the pelvis forward, thus straightening the spine.

The shoe is especially recommended for those with back or feet problems, but Bonnie Reinhold, of Kalso Earth Shoe Store in Plantiles Court on Dolores, says they are good for all people since they promote good posture.

Two and a half years ago Bonnie was living in Ann Arbor, Mich. She always had trouble finding comfortable shoes, until she chanced upon an Earth Shoe shop. She quickly became an enthusiast and her flat feet

were no longer a problem because Earth Shoes strengthened her arches and her back stopped aching from a car injury she had received.

When Bonnie planned to move to California, she went to the Earth Shoe store to find out where outlets were and learned there were none. That's when Bonnie, a French major, decided to go into business.

"I decided I might as well sell them in a store," she

said. "I had already been selling them through word of mouth to all my friends."

"I enjoy selling them because I believe in them," she indicated. "I had a compression fracture in my lower back and had trouble with it for over six years. Since I've worn Earth Shoes, I have had no problem."

"The stores are usually started by people who love the shoes themselves," she said.

Bonnie explains that walking with Earth Shoes gives one the effect of rolling forward. She says wearing them strengthens the arch, takes pressure off the metatarsal part of the foot, and balances pressure more evenly over the foot.

"You got a lot of toe room in Earth Shoes, too," she said.

"These shoes are particularly good for nurses and waitresses—people who have to be on their feet a lot. Most people take their shoes off when they get home from work. With Earth Shoes, you don't even think about your feet in the evening."

"They are good for long walks, too."

Earth Shoes come in numerous styles and materials. There are sandals, clogs, shoes and boots for both men and women. The shoes come in suede and smooth leather.

"They do take a while to

get used to," Bonnie warned. "It's quite a change when you're used to walking in heels. It gives your legs a lot of exercise at first," she said.

Bonnie's shop was the first Earth Shoe in this part of the country, but since that time, numerous branches have appeared throughout the West. Bonnie runs a mail-order business, too, with customers in Oregon, Washington and other parts of California.

A recent article in Time magazine brought Earth Shoes national recognition. Since that time the factory has not been able to keep up with the number of orders it has received.

"Funny enough, they aren't as popular in Denmark as they are here, according to Anna Kalso, the inventor. I think people are more open to new ideas in this country," Bonnie said.

She explained the Danish woman invented the shoes 10 years ago when she noticed the spine is not straight when people wear heeled shoes. As a yoga teacher, she felt a straight spine was important to foster proper breathing. She had her shoemaker take the heels off her shoes and build up the front part.

When she saw what it did for her posture, she started making them for her friends. Earth Shoes were born.

At 68, Anna Kalso is a very healthy, active woman. She

recently visited California and walked 100 miles of Big Sur coast, 25 miles a day, to test Earth Shoes.

"If your feet aren't tired, it gives your whole body more energy," Bonnie said. "If your feet feel good, you feel good all over."

Bigger
&
Better

The Bow Tie: Winging In. The bow tie, back for a return engagement, is certainly bigger and better than ever. The bows are more exaggerated than the styles worn in the Gatsby era, but they have the real haberdashery look of the '40s. Clipons and self-ties are wider and brighter, and are being featured in prints, paisleys, textured stripes and solids. Most buyers are convinced that they are not a fad. While bows usually make up 5 per cent of total tie stock, now they are getting a 20 per cent share. One accessory buyer commented that the resurgence of the "butterfly" was inevitable. "With sweaters featuring U-neck and V-neck styling, the bow tie just had to come back."

Dave is wearing 2 piece knit sport suit by Jaymar. Available in Blue and Brown.....\$100.00

Tom is wearing knit cuffed slacks by Billy The Kid. Polyester sport coat. \$35.00

These and other great selections in new spring colors and fabrics available now, just in time for Easter.

Spring has arrived at M'Lady Bruhn! Easter fashions are now available in all sizes and colors.

Carol Woodson is wearing an off-white 2 piece suit by Alfreda. Available in sizes 5-13. \$41.95.



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SUNDAY 11-5

Bruhn Charge





DAVE (CENTER) has the linen look with 100 per cent polyester pants (\$35), U-neck 100 per cent wool sweater by Pebble Beach (\$27.50) and knit shirt by Puritan (\$12.00). Kerry (right) wears coordinated outfit by 'Billy the Kid'; Jacket (\$9.00), Pants (\$6.75) and Shirt (\$5.50). Carol (left) wears a 3 piece pants suit by Alfreda; voile blouse, white slacks and tank top (\$47.95). Available at Dick Bruhn - Carmel.

Adorable Easter dresses and coats for the infant and toddler...

bunnys too!!



By Florence Eisenau,
Sylvia Whyte, Piccolino,
Dane Copeland and
others.

The Crib Set
Lincoln Lane
Lincoln Street
Between 5th and 6th
Carmel

Rings are more important than ever

On the jewelry scene, Shirley Turrentine and Sherry Hemphill of La Porte's in Pacific Grove say rings are more important than ever.

"People are buying larger rings than before, and are returning to some classic designs. Colored gem stones are continuing to grow in importance," they explain.

They also say that ring guards, also known as jackets, are becoming more and more popular. Ring guards are matchings bands on either side of a wedding ring or an elaborate dinner ring.

"They are used as fashion assets and can be changed according to the outfit."

Women are interested in different effects from rings - rings are becoming increasingly fashionable, they say.

"Even those married 50

years are buying rings to match their engagement rings, mixing the old with the new."

They say fashion jewelry for men continues to dominate the scene in the form of body jewelry such as neck chains and pendants.

Men are also buying lapis lazuli, a blue stone worn in rings or cuff links.

"Of course, diamonds and gold are as popular as ever with men."

Women are coming back to pearls, they say, in keeping with the return to the elegant look in fashion. There are new combinations that consist of pearls with gold, pearls with colored stone beads.

"The trend seems to be towards using imagination in combinations rather than simply matching" they say.

"People can even look at

the jewelry they have now and be more imaginative about how they wear it. It makes a difference where you put a pin, or how you wear your beads and with what outfit."

Ruth Buol of Buol's Jewels says people are still buying a lot of pendants.

"And we are seeing more requests for dangle earrings, even from our more conservative customers," she says.

"We are also selling more necklaces than before, and of course, rings are as popular as ever."

She says in terms of color, aqua is not selling as it was, but that the green-black, topaz-black and lilac-green combinations are popular.

"We are also seeing a lot of requests for pinks -- pink and blue, pink and brown -- these are popular colors."

Sweater Scene

Weather or no - the sweater is a strong fashion additive to many of the moods and fashion looks of the season. Although sweater fabrics are becoming more common over-the-counter, newer and more exciting are the knitting and crocheting directions the pattern companies are offering in their catalogs.

And for day or evening, the sweater look is inspiration for furs. Everything is soft,

relaxed and often combined with knit sleeves, cuffs, collars or bodices. Fox is still big, and watch for fitch, lynx, nutria, stone marten and, of course, mink and sable.

Reruns

Encore! The '50s: The influence of the '50s is felt everywhere, in New York and Paris. And, although it's a young look, its influence is already being felt in more conservative circles. Select

your patterns with distinct fashion looks in mind -- the sundress, pedal pushers, straight skirts, the circle skirt, strapless tops and dresses, and the prom dress...all with the important young look in view. Coordinate the patterns with '50s-inspired fabrics such as bizarre prints, slipcover florals, wallpaper prints, satins, metallic, crisp cottons, terry cloth, elasticized pucker fabrics, and organdies, tulle, and lace for prom dresses. Interesting, all by itself, that the prom again motivates fashion.

THE HAWAIIAN LOOK

in flowered shirtwaist
dresses by Lilly Pulitzer --
Sunback dresses too!
Girls sizes 4
through 6X and 7
through 14.



Jeans in the same
flower prints.

Wash and wear in
beautiful fabrics.



BELLES and BEAUS

Lincoln Lane-Lincoln Street
Between 5th and 6th
Carmel

Slipping into elegance

Although it's a proven fact that American women prefer pants to dresses, when they do dress up, they want quality hosiery that gives a smooth, sheer look of the leg, and almost totally avoid anything that sparkles or is too bright. With this in mind, French hosiery manufacturers are coming out with classic, refined pantyhose to

accent the return to feminine dress styles. Colors are traditional and subtle. A spokesman for one company said that current emphasis is definitely on sheer, neutral hosiery colors. Natural skin tones in sheer or small-ribbed styles are best sellers. The trend is toward lighter weight styles. Hosiery that was 20 denier



FEATURED ABOVE on left, easy-care washable Rainbow coat with flowered dress. Complete ensemble \$45. Sizes 5-10. On right, Rainbow easy-care all-weather coat \$32.95. Danskin slacks are \$8.50. Available at Belles and Beaus, Carmel.

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If your dream of love is about to come true...we, at Holman's, would be delighted to help you plan the most memorable event in your life...your wedding day! Our bridal consultant will help you select the perfect gown to express your individual personality...and show you the newest fashions for your attendants and your mother. Yes, we've made many hundreds of brides very happy throughout the 20th Century. Won't you let us contribute our experience and expertise to the joy of your wedding day?

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Dresses in sheer organza overlays -- also in prints and gingham checks.

An assortment of styles and colors to please the doting mothers and grandmothers!

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Giving men a choice in wedding attire

The more than 2,275,000 American men who'll marry this year have a choice.

They can wear every pattern, texture and color imaginable to their wed-

dings.

Even if the ceremony is formal, as 85 per cent of the first marriages will be, the bridegroom can appear in soft pastels or vivid

primaries.

Manufacturers of men's wear are offering color in tuxedos, dinner jackets, formal separates and furnishings.

The result is total coordination from a fellow's tie to his toes.

Quite appropriately, the whole concept of wedding fashions is predicated on a togetherness approach.

And the new emphasis on color enables bride, bridegroom and the entire wedding party to blend beautifully, with a minimum of effort. In fact, formal wear rental specialists across the country are touted as the new breed of matchmakers, offering to apply their style and color expertise to each wedding.

Tuxtail is one of the most versatile formal fashions around. With the modified cutaway front and longer back, it's the perfect marriage of tuxedo and tailcoat. Formal trousers are tailored with a slight flare and may be either black tropical worsted or a jacket-matching fabric.

Frilly shirts are putting up a great front for contemporary formal fare. A man can take his choice from a selection of pastel-trimmed whites as well as a full spectrum of soft colors, shown to best advantage with a coordinated bow tie.

The oversized teardrop is the current favorite. The Windsor is sensational teamed with a velvet U-shaped vest.

The creative explosion in formal wear for the bridegroom and his men lights up the bridal scene with dozens of style, color and fabric options, all lending a unifying theme to the festivities.

And, today's light, action loving, easy-care fabrics help smooth out the wedding flurries.



THE WEDDING will come off without a wrinkle when the bridegroom wears a Dacron polyester with dramatic accents of velvet and satin.

Men's fashions more conservative

Jim McKibbon of Carmel says that men's fashions are basically a continuation of last year's look, with the only trend being toward a more conservative look.

"Rather than bell bottoms or two and one-half to three-inch cuffs men are returning to a more traditional look. Button down shirts are back. Pants are more straight-legged," he said.

Pastels are popular this season for the men as well as

for the women according to buyer for Dick Bruhn and the Back Pocket, Dale Gaisford. The darker burgundy shades and browns are succumbing to the lighter, spring look.

He also said stripes are back, in both pants and shirts. Denim and leather continue to be major selling items. Even suits are being made in denim this season.

He indicated men's fashion is tending towards coordinates, an area long dominated by lady's fashion.

Elastic waistband finds new appeal

Elastic waistband bagtype pants will continue important in young men's apparel through spring '74. That's the opinion of several leading makers of jeans and dress jeans. Manufacturers indicate that the elastic waistband, recently popular in the big bold striped uncovered shirred elastic models for a dressier, less novelty-type approach. They say the elastic band also is appealing to girls, who for some years now have been buying their slacks and jeans in young men's stores and departments and in tops and bottoms shops. The reason for this is that the higher-rise cut with a regular waistband on many of the new bag-type pants doesn't fit the women customers as well as the basic low-rise, Western-type jeans model. The too-big waistline problem on the higher-rise pants is eliminated with the elasticized model.

AT EASE!

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Solve the wardrobe crisis - how to make things go together without trying too hard. The ENSEMBLE is one quick and easy answer: a colorful plaid sport coat, color-keyed solid-hued trousers and a belt to match the coat! It adds up to a lot more fun without worry and it's all tailored for CUSTOM HOUSE.

The ENSEMBLE solves still another important problem: how to stay cool, calm and collected when the heat bears down. The entire outfit is tailored of a superlative 100 per cent textured polyester fabric...a give-and-take fabric that has a free-feeling and a free-wheeling performance. It bends and flexes with your every move, in utter comfort. It sheds wrinkles to keep pace with high-speed living.

Color is the key to the ENSEMBLE's visual appeal...the sport coat is right on the button, right up to the minute in its dashing, daring patterning...and the very same colors are perfectly repeated in the sport belt and the solid-color slacks. It goes together beautifully as a fashion package...and you'll see it at a glance.

Custom tailored. There's comfort built into every ENSEMBLE - thanks to a special tailoring method that assures you precision fit at all times.

Today, when getting more for your money is the name of the game, this ENSEMBLE does its job exceptionally well: you get more fashion coordination and correctness, you get more value, more colorful eye-appeal, more practical comfort...all this plus the famous label - CUSTOM HOUSE.

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Hairstyle liberation

As observers over the thousands of years have noted, fashion can be a rich field for sociological enquiry, and the fashions governing the way we wear our hair are no less pertinent than the fashions governing the clothes we dress in.

The history of hair repeats itself. In 1636, for example, an angry professor in Cambridge University in England seized a student and while holding him down on a "buttry hatch" sheared off his hair with a bread knife. At the same time Oxford

threatened to expel students who wore hair "indecently long." By 1655 Harvard became worried and issued a rule that it should not "bee lawfull for any to weare Long haire, Locks or foretops," or "to use Curling, Crisping, Parting or Powdering." Harvard President Charles Chauncy even devoted most of his commencement sermon to the subject, quoting the Bible to prove that "the Lord hath forbidden unto men long hair."

In the 19th-century the hair on men's faces caused more trouble than the hair on their heads. The outstanding American champion of the beard was Joseph Palmer, a New England butcher and farm-produce merchant. In the 1830's he was persecuted and called a "fiend incarnate" for wearing a beard. He was jailed, beaten and starved. But when he died at 84 in 1875, he had the last laugh; most of the solid men of America were wearing beards.



LaVonne Rae Andrews and her stylist Carolyn Bragg

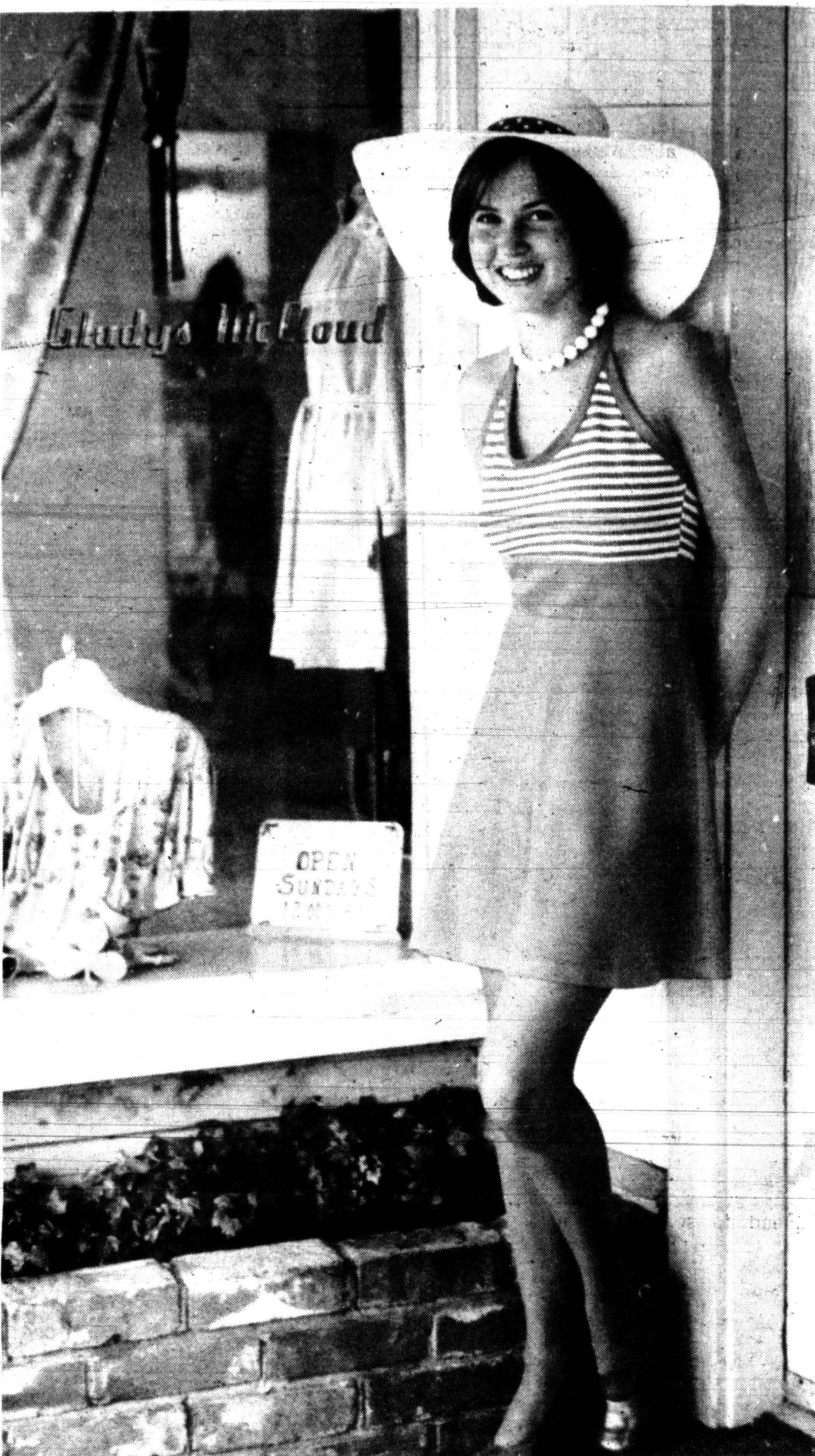
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Blower cuts,
body wraps and
organic face lifts

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Mr. Fritz and Mr. Mell are here on Saturdays.



RITA CAPELLI sparkles in this halter dress—a polyester and knit combination—designed by Young Edwardian in bright, bright orange. In the junior department of Gladys McCloud—only \$22.



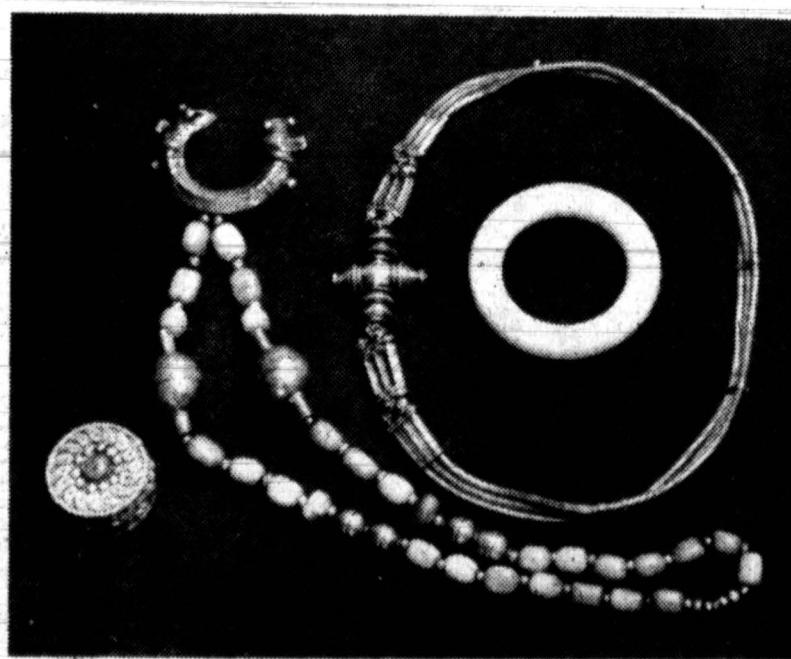
The elegance of white gabardine designed by

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freckles

We have old Turkoman necklaces of silver and amber. Antique silver belts and ivory bracelets from India. Elephant hair rings, bracelets and earrings from Africa. Also a beautiful assortment of trade beads, amber, 16th Century Dutch cobalt beads, clam shell, snail shell, glass, palm nut, volcanic ash, antique chevron and many more. These to be bought separately and you have the pleasure of creating your own.



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The Fashion

It is't the style of clothes, but the feeling you have when you wear them.

The Barber hair products.

"Hair is the halo of the mind."

The Barber Carmel

This is the year for the real American woman

Remember the 1960s? There was Nostalgic Nellie, heroine of the 1930s, in one corner; and in the other, mad, mod Millie, the kicky young thing who thought every occasion a costume party.

And caught in the middle -- you, the American woman.

Well, this is your year -- the year that finds the independent American woman winner and finally champ after the long fashion bout.

Nellie and her late show frocks have pretty well

settled down to the fashion capitals -- Paris, London, Rome, yes, even New York, where couturiers design new dresses with an old look for well-heeled customers bored with the classics.

And mod Millie, like miniskirts, hot pants, long, stringy hair, the peasant look, the ethnic look, and chunky, clunky shoes, is going...going...and almost gone.

That, happily, leaves you -- Ms. America, no longer squeezed between fashion

trends, but free to choose between the best of the trends:

-- Soft, romantic dresses...or faded, denim skirts and jeans.

-- Hemlines at the knee, below the knee...or above the knee if that's where you like them.

-- Short, curly hair...or long waving softly down your back.

-- Slim skirts with big, blousy tops...or the big, full skirts with slim tops.

-- Primitive-looking

jewelry hung with big baubles...or slender little bracelets and necklaces in everything from denim to sterling.

Then there are the popular "nonsuit" suits, so soft and unstructured that they look almost like dresses.

And as hemlines drop, so do necklines, with lots of decolletage and bare shoulders.

Colors flash hot like red, jade green, or royal blue or cool off with white, pastels, sand, ivory.

Sportswear dominates. And almost nobody gives up pants.

But evening clothes dazzle with more glamor than ever -- ruffled chiffon or organza, one-shoulder necklines, and uneven, "handkerchief" hemlines.

Shoes climb higher on slimmer heels.

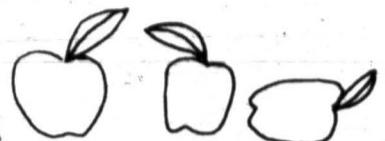
And more women buy "seasonless" clothes that go economically from spring to summer and into fall.

It's the year to move softly into spring -- the year of

alternatives.

If the oldies appeal, put the look together right and present your own Nostalgic Nellie face. Or be as contemporary as you like.

Dance the continental or keep right on grooving to the funky chicken. It's your year. Enjoy it.



Solid colors are the thing
for men this spring

If you're doubtful about your taste in clothing, if you're not certain what new items you ought to add to your male attire for spring, if you don't have a bunkie to give you advice, visit a clothing store.

Look for the best-dressed salesman in the place, the guy whose clothes you most admire. Ask him what you ought to wear and, chances are, he'll come the closest to pleasing you.

One word of caution: If he's the best-dressed, it may be because he's the best salesman, so leave the rent money at home.

Ratner, the men's wear manufacturer which is among the giants in the industry, is already thinking ahead to spring -- and summer and fall and winter, for they work at least a year ahead.

But spring is of primary

interest to the guy who's going to be buying for the next few months, and the manufacturer has words of advice for the man who would greet spring with a weighty feeling.

Solid colors are the most versatile styles, for they can be worn with more things. A solid sport coat, for instance, can be worn with pants that are solid or patterned. A patterned sport coat really demands solid-color pants.

Ratner warns that fabric dye lots can change color as the months roll by, meaning that the original hues won't always be the same. They advise purchasing separates from one company so that if there are changes in colors it's more likely they'll fade as one.

**Bonnie Cashin spring
is in full bloom at**

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introduces



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Trouser \$32.00
Blazer 65.00
Turtleneck 12.00

The Plum Tree

"The Biggest Little Shop in Carmel"
DOLORES BETWEEN 5TH & 6TH
(Down the court, past William Ober)
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Nancy Hastie, co-owner of Freckles of Carmel, with Betsy Nason, has just returned from a trip to Paris and the word this season, according to Nancy, is separates.

"Nancy said that all over she saw separates--blouses, skirts and pants," Betsy said. "You can really play with separates."

"The basic classic look was prevalent, too. Pantsuits are on the way out."

Betsy said pant styles for spring have changed. The new Paris pants are tightly fitted around the hips, with a straighter leg than in seasons past. "Pants aren't strictly straight-legged, nor are they flared -- something in between."

She said she rarely sees cuffed pants anymore.

"A lot of New York designers are following the French cut in pants."

As for accessories, Betsy feels they are the most important thing in any fashion. "They really put an outfit together. I think a woman looks half-dressed if

she isn't wearing any accessories."

Richard Rittmaster of Kramer's on Ocean at Lincoln sees the 12-month wardrobe as a long-range trend. He feels the idea of a seasonal stock is not as clearly defined as it has been in the past.

"People travel more, now. They need to have clothes for all seasons," he said.

He also feels the clothes consumer is more individualistic.

"People tend to choose things that suit them rather than just following fashion."

"They want more practical clothes--clothes that last the year-round. Buying clothes on a long-term basis is really a better investment in the long run. The consumer may pay more initially, but in the end he saves because he isn't buying something new every few months just to stay in fashion."

Rittmaster believes the manufacturers are getting the message from the consumers and "they are

making clothes which give a lot more mileage."

"There isn't any special fashion color. Each person has to choose what suits him best individually," he said.

"It's the prettiest spring in years," says David Hughes of Cinderella and Cinderella Hayloft. "The fads of the 1960s are dead, with the only carry-over being denims."

"The 1970s is a return to elegance," he said. "We're seeing more well-made clothes. There's a return to a soft, feminine look."

He said he found these trends in the market all the way through his buying for this spring--colors are fresh and soft and the shape of the clothes is very softly constructed.

"Clothes this spring tend to be simple, undecorated, outfits that can be accessorized up or down, made to look sportier or dressier," Hughes said.

He indicated there are more sleeves on dresses this year than before.

"With the softer fabrics, long sleeves don't look too

bulky," he observed.

He also indicated there are more flared and pleated skirts this year.

He concurred with Betsy Nason of Freckles with regard to pant styles.

"The very wide leg pant and cuffed pant are on the way out," he said. "We are returning to a modified pant that gives a soft balance to a casual, short top."

Due to the scarcity of natural fibers, Hughes said silks, wools and cottons are much higher in price. He indicated, however, that polyester still seems to be an "extremely good buy--both in terms of price and in terms of wash-and-wear."

As for sweaters, he said there is a "whole new approach" to classic sweaters this spring.

"Cashmeres and Shetlands are selling on a year-round basis now. In spite of high prices in yarns, people still want cashmeres and shetlands."

Sweaters are running longer than last year, with pockets as an added feature,

TELEPHONE

Haruko's

FASHIONS

carmel center

evening fashions! Pictured here -- Gino Paoli's three-piece knit in apple green and white. 140.00

Seen Haruko's yet? It's the great new shop where you find clothes perfect for Monterey Peninsula living. Daytime separates to long

HARUKO'S • IN THE MALL, CARMEL CENTER • HWY. 1 & RIO ROAD

'No fuelin'



he indicated.

Mark Raggett of M. Raggett Inc. agrees with David Hughes about denim's continued popularity.

"Denim is still very big. Everything from dresses, skirts to pants and shirts is being made in denim," he said.

Raggett said short-shorts are going to be very popular this spring in sportswear.

"The young people think they discovered them--their mothers wore them long ago."

Barbara Procter of Joanne's Boutique in Carmel Valley Village says spring into summer will see women wearing the skirt length that suits them, either slightly above the knee or below.

The colors are soft, Barbara says -- oatmeal, heather and the soft autumn color, russet, are in style.

She indicated lines are more fluid this spring, and the emphasis is on easy-to-wear clothing.

"Women in this area seem to love the conservative, timeless classic look, the kind of look that lasts a while," she said.

Fall fashion will be a return to tweeds, knits, boucles, (a crochet-like washable knit) and fine acrylics that look and feel like wool."

She said dresses are bought, but women still prefer to coordinate a blouse with a skirt or a jacket rather than buy a one-piece dress.

One final word from Barbara Procter: "M'lady is not about to give up pants!"

"H & H" Supply does not sell clothes, but they are in touch with fashion because they sell clothing accessories. Judy Cornelis of "H & H's" Creative World department sells nail heads, studs and appliques for jeans and jean jackets.

"More and more women are interested in creating their own look rather than relying on the designers. It's the do-it-yourself look, with patches, appliques, crocheted and knitted items," Judy said.

Creative World even sells paint which does not wash out because it is iron-treated afterward. "You can paint your own design on your clothing. You can put

yourself together according to your individuality," Judy says.

Lorraine Robbins of The Plum Tree joins the consensus that pastel is the color this spring. "We're seeing beautiful, ice cream colors -- pinks, taffys, raspberries and aquas," she says.

"It's the happiest fashion picture for many years," says Vivien Gruchy of Derek Rayne, Ltd. "It's a return to the simple, but elegant look in clothing."

"We are going back to the classic understated look, made beautiful with your own personal accessories. The fabrics are those that feel good to wear -- whether they be pure silk or the man-made fabrics that handle like crepe de chine," she said.

"The length? Just where it is most becoming, though there is a slight trend towards the covered knee."

Natural

Natural. That's the word that seems to be dominating the Spring fashion scene. The natural look. Kirk Davidson of Mark Fenwick agrees: the colors are natural tones (from camel and beige and string into the browns), the fabrics are natural (muslin and gauze). Jewelry is being made from wood, bone and shell; hats are being made from straw.

He feels that one of the most exciting looks this spring is the sheer print shirt. It can be worn by itself or over blouses or T-shirts. The shirt is worn as a jacket, usually with pants or jeans.

The T-shirt is still very important this season. It also can be worn in many ways -- under a blouse, over a blouse or alone. T-shirts come long or short sleeved, or with cap sleeves, also known in the industry as "muscle sleeves." The tank top has lived to see another summer.

THE FUEL may be short, but the skirts aren't. Nancy Hastie of Freckles says the Parisian look this spring is knee-length skirts.

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word this season

he indicated.

Mark Raggett of M. Raggett Inc. agrees with David Hughes about denim's continued popularity.

"Denim is still very big. Everything from dresses, skirts to pants and shirts is being made in denim," he said.

Raggett said short-shorts are going to be very popular this spring in sportswear.

"The young people think they discovered them--their mothers wore them long ago."

Barbara Procter of Joanne's Boutique in Carmel Valley Village says spring into summer will see women wearing the skirt length that suits them, either slightly above the knee or below.

The colors are soft, Barbara says -- oatmeal, heather and the soft autumn color, russet, are in style.

She indicated lines are more fluid this spring, and the emphasis is on easy-to-wear clothing.

"Women in this area seem to love the conservative, timeless classic look, the kind of look that lasts a while," she said.

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Paris fashions look like late show re-runs

These days when Paris' couturiers say "oui, oui," the rest of the fashion world is just as likely to shout "non, non."

And thank goodness for that. Otherwise this spring would find us all smoldering sulkily behind feathered boas a la Marlene Dietrich as we strode around in mannish, mid-calf, tailored suits with Carmen Miranda turbans swirled about our marcel-waved heads.

Paris' high-fashion designers are caught on a wave of nostalgia that has swept them backward to the clothes of another recession era, the 1930s.

The spring-summer collections shown during recent weeks in Paris look more than ever like reruns from the late, late show.

But don't let the grand couturiers hear you say that. For they will deny it.

Yves St. Laurent, for one, denied it before the question was even asked: "My collection was a '30s spirit of femininity pushed to the extreme," he said, "but it's not retrospective."

And a spokesman for Andre Courreges added hastily, "Our evening clothes are soft and fluid. But it's 1974, not 1930."

Still, the French collec-

tions were virtually dripping with fox furs, pearls, face veils, long scarves, carnations, and silk georgette.

Models with white-powdered faces twirled through the salons in full-skirted, puff-sleeved dresses printed with little red cherries.

Others pranced about in flirty, drop-waist, white muslin dresses with pleated skirts and beaded tops, frocks that would be just peachy for the Charleston, but more than a bit dated for the latest disco rage. The Worm.

So, pardon, monsieurs, but we find it difficult to see anything but the '30s in such memorabilia.

It's as though the French were saying that high fashion is only for those who dance the tango and relish the elegance of broad-fendered automobiles, silver finger bowls at dinner, and ocean cruises.

But what does all of this mean to shoppers who choose their ready-to-wear clothes from racks in shops along Main Street, U.S.A.? The '30s look will probably be only vaguely felt here -- but it will be felt.

Part of the salvation of the French designs is the graceful flow given them by soft, opulent fabrics that are too expensive to translate into ready-to-wear lines.

And most of the intricate tucking, pleating, and stitching would likewise be too expensive to knock off.

Nevertheless, fashion seers are predicting that the French look will have a strong influence on the higher priced ready-made clothes.

All fashions this spring and summer will likely be softer, more graceful, more feminine as a result of the nostalgia mania.

And accessories, which are easier to copy whatever the price, will show the oldies-but-goodies influence.

Look for high-heeled sandals to replace most of the clunky shoes. Thin belts are taking the place of wide ones. And costume jewelry is slimmer and finer than it's been in years.

Carnations and camellias will likely bloom at the bosom of many a dress, and long scarves will whirl and twirl around necklines.

Jumpers for joy

Hurray for the free and easy look of jumpers for girls...simple to sew, simple to care for in cottons and blends, in lightweight knits. They will wear them over shirts, bodyshirts and knitted tops in Spring for a pulled-together look. Wear them alone for hot-weather dressing. Children's jumpers look newest in seersucker and other puckered fabrics, in woven or knitted denim, in awning stripes, flower and novelty prints and gingham checks.

Young fashion-leaders this spring will be seen in...the easy little-nothing dress, copy-cat of mama's and sister's. Lithe little knits are "big" for all ages, including the small ones who don't like being gussied up.



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You and your nails: heredity controls their quality

You can blame your ancestors for your chipped and broken nails.

Betty Burns, a manicurist trained to apply a special type of protective nail extenders over problem nails, says the strength of your nails is hereditary.

"No matter how much gelatin, vitamin supplements or calcium you take, your nails are going to remain basically the same. You are stuck with the kind of nails you were born with," she says.

Recommending the nail toppers to improve the appearance and protect broken nails as they grow, Betty also encourages her clients to give nails a healthy break in regular care and habits to take off the constant pressure.

Betty's topping material is a blend of liquid and powder that dentists use in capping teeth.

The method is to put a lightweight frame around the sides and under the tops of the nails and coat with the protective mixture, extending it out over the top of the frame. When the application dries, the frame is removed, leaving the nail somewhat frayed at the top, but longer.

"Then we file and smooth the nail to proper length and smoothness," Betty said.

"Since the new nail is not preformed but applied over your own nail, it is entirely individual, with the shape determined by your natural nail."

The coating grows out with the nail that it has become a part of. Manicures are given right over it. When one breaks or comes loose, it is replaced. The first application is often the only one that includes all of the nails at one time.

Many of her customers disagree with Betty about the blunt or slightly oval shape she files. Her answer is good advice for nail care.

"Women should never file their nails to points," she said. "The weakest part of the nail is in the pink and the tip should help protect it. A point weakens what should be the strongest part of the nail. A broader tip gives the entire nail more support."

"I think of it as the span of a bridge. The curve strengthens the bridge and a curved or blunt tip helps support the nail."

For protection of nails in fairly good condition are caps of fiber glass tissue called "Jullettes" to reinforce the nail tip, strengthen the weakest point.

Procedures in applying complete coverage or caps relate to the natural

structure of the nails.

"Our nails grow straight from the cuticle in cell layers," Betty said. "We may have from 50 to 500 layers. The number determines the strength of the nail."

One of the most obvious ways to weaken nails is to peel off polish.

"When you peel polish you take a layer of nail with it," Betty said. Time takes its toll, too.

"Your nails, like your hair, change as you get older," Betty said. "Nails may get more ridgy or weaker. People who suffer from arthritis, however, may find that their nails get stronger as they get older." She recommends regular care, whether you do your own nails or have professional manicures.

"Women usually slap on a coat of polish and consider their nails done," Betty said. "To keep nails healthy, cuticles should be pushed back and treated with oil."

"When the nails are ready for polish, you should begin with a base coat and follow with two coats of polish and a top glaze."

"I recommend that my customers put a coat of glaze on their nails every day, or at least every other day," Betty said. "This will help polish last longer."

Betty considers work gloves a must.

"I think of nails as I do fine pieces of furniture," she said. "If you leave furniture outside, exposed to the weather, it will streak, scratch and peel. The same happens to nails left uncared for."

Betty encourages women to use knuckles or cushions of the hands instead of fingertips in routine activities.

"I have customers who tell me they don't do a thing to hurt their nails," she said. "Then, I will ask them to switch on the light, open a drawer or turn the doorknob."

"They always lead with one or all four fingers, plus the thumb. Every time you hit a nail, you weaken it."

Betty has a way of bending her finger and allowing her knuckle to take the weight in grasping a drawer handle or doorknob, flicking a light switch or pressing telephone buttons.

"If you have a dial phone, you can always use a pencil instead of key if you don't have a dialer," she said. "Sliding doors can be opened with the palm or cushion of your hand. Just think as you do routine things and you will discover that it is easy to develop habits to save your nails."



BETTY BURNS

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Cosmetics should be more than psychology in a bottle

Adrien Arpel, the whirlwind who has built \$400 in baby-sitting money into a \$4 million-a-year cosmetic business, insists her success has nothing to do with brains.

"It's a neurotic drive," she says. "I used to think it was a great sense of professionalism, but now I'm old enough to know better."

Neurotic drive or not, talk with the 33-year-old beauty expert who launched her business at age 17, listen to her talk to customers, and you know that there are plenty of brains beneath that shoulder-length auburn hair.

Brains, drive -- but what else?

A successful stockbroker husband, for one thing -- Ronald Newman, who first injected money into her fledgling business, and has since steered its financial course.

But don't give him all the credit. Adrien had already built her business to 75 cosmetics concessions operating in beauty salons by the time she married him at age 19.

The success of Adrien Arpel has a lot to do with her almost intuitive sense of the needs of the ordinary woman:

--The factory worker who comes home each evening with grimy skin.

--The city woman who lives in a polluted atmosphere.

--The busy woman who,

even if she has money for beauty spas and weekly facials, doesn't have time for them.

--The woman who doesn't know the right cosmetic colors to choose, the best way to blend makeup, or how to stick false eyelashes on straight.

Most women know the problems well. But it's surprising to find a big cosmetic name who admits they exist, too. Adrien, however, is surprisingly hard on the business that has made her a wealthy woman.

"The cosmetics industry is a billion-dollar business built on fluff -- psychology in a bottle, not substance."

She has built her business, she insists, on the practical needs of the "average" woman.

She started out 16 years ago by persuading hairdressers to let her open concessions in their salons, where women could try on cosmetics privately like they try on a dress.

Next she was into "finger-paint" cosmetics that can be smeared on almost any way and still look right. She followed that with false eyelashes individually put on in the salon to last about four weeks.

Then Adrien, who has for several years been the makeup wizard behind the beautiful faces on the televised Academy Awards programs, took interest in

how Hollywood stars and jet setters were jetting off to Switzerland for \$100-an-hour facial treatments. How to bring this kind of treatment to her customers?

Adrien and her husband found such a spa in Geneva, complete with all the latest electronic gadgetry for cleansing and vacuuming skin -- and bought the whole thing for \$500,000. Then they brought it back to the United States, refined and reproduced the equipment.

And there you have it -- the much-publicized Adrien Arpel treatment that steam cleans, vacuums, sprays and brushes clean tired, soiled skin and tightens it up with creams and potions made from such organic stuff as spearmint, coconut, almond, honey and orange.

The full process takes an hour and costs \$20.

For the woman who doesn't have an hour or the \$20, there's a mini-version available for \$7.50. The most recent addition to the Arpel treatment was introduced last month at Bloomingdale's in New York. It's a logical answer to a logical question: the skin is clean, so then what?

If the customer has the patience -- and the faith -- Arpel has the process that measures the skin's moisture content electronically.

There's also a life-saver shaped, adhesive-backed patch that removes cells from the skin, transfers them to a slide, and projects them in magnified version onto a screen in all their gory glory -- revealing parched, dry-skin lines, remaining blackheads, and enlarged pores.

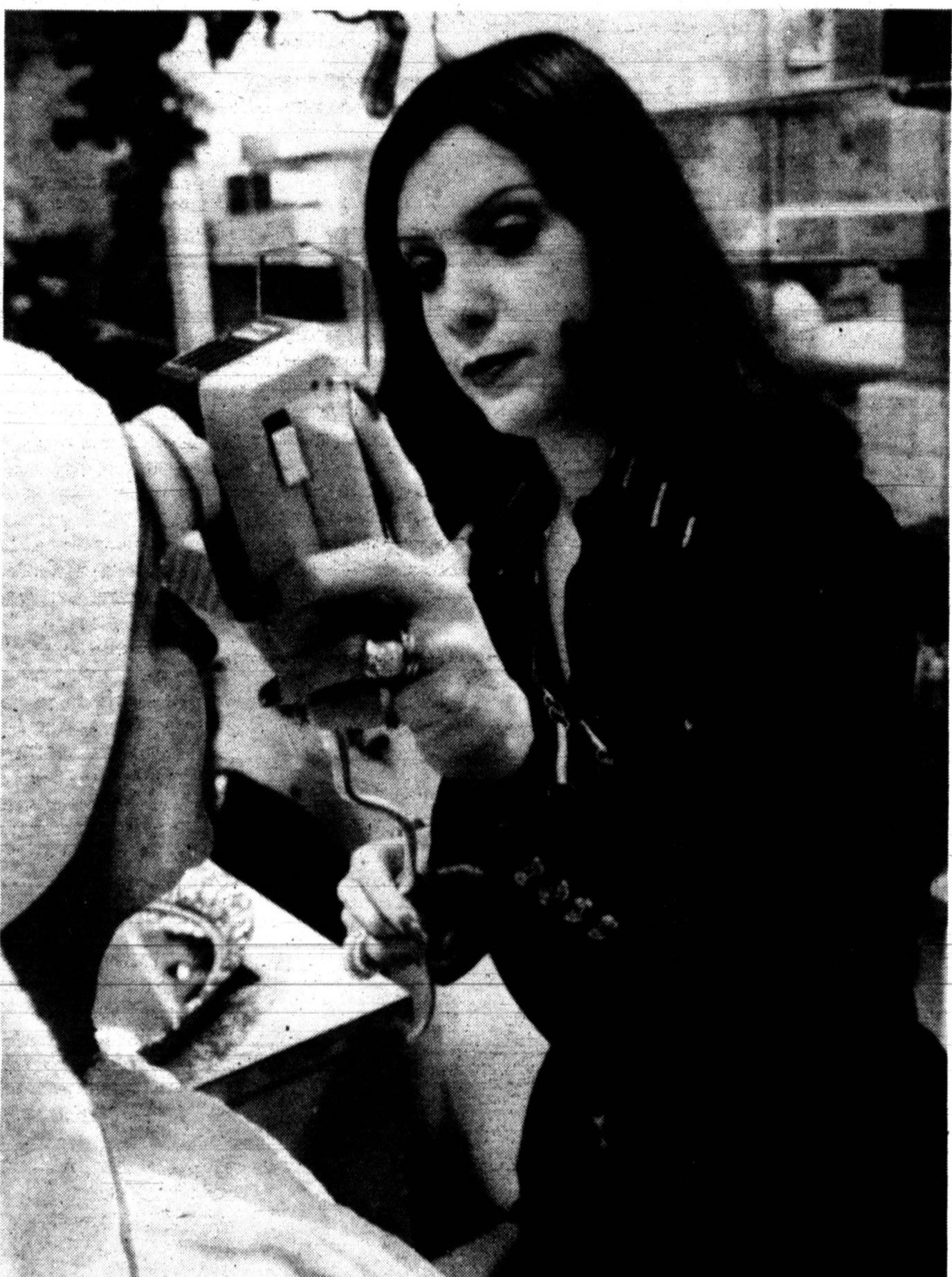
The electronic age has come to the beauty industry and reveals all. But Adrien insists it's more than just gimmickry.

"We can reveal what your guess cannot," she said. "You may live close to the beach and seem to have dry skin. But underneath that external calloused layer,

your skin may be oily so that, in reality, you've treated it all wrong. That's what we can determine."

Once it's determined, the final step in the Arpel

process is to formulate a makeup based on the skin condition -- adding moisturizer, drying agent, or vitamin E, depending on need -- and color.



SHE'S NOT your ordinary scrub-woman, but Adrien Arpel chases grime from skin pores with all the fervor of the White Tornado with this device.



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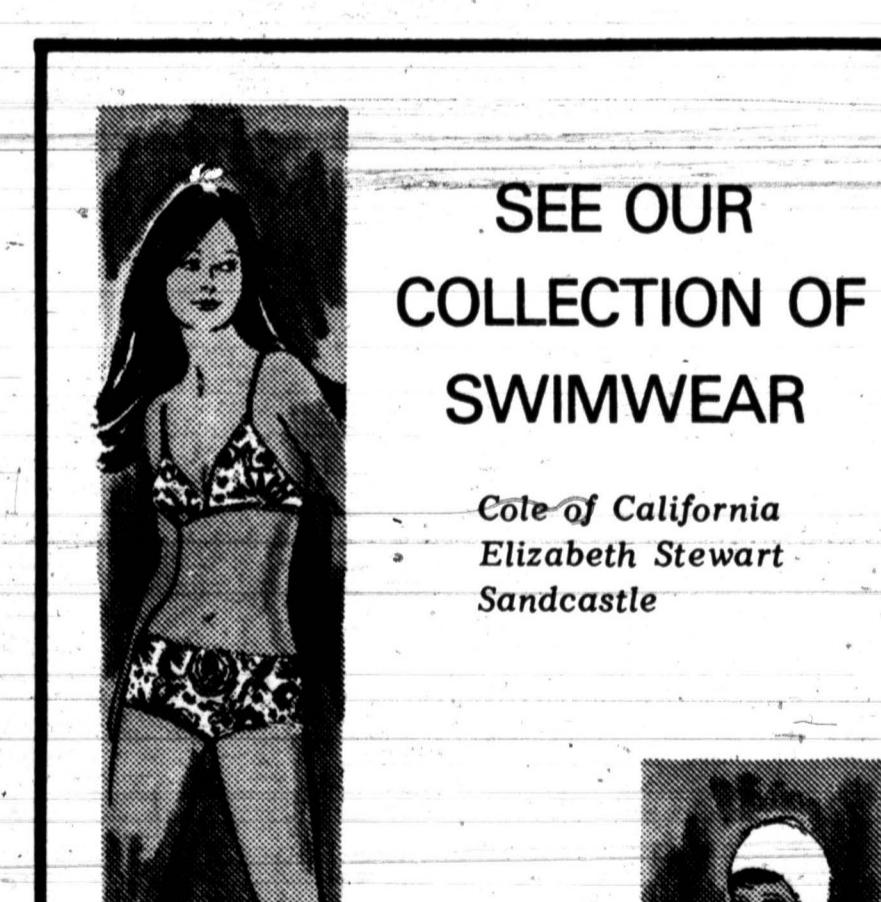
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Clothing can make or break the man, it says here

Monday you're a tiger. But, Tuesday you seem ill. Wednesday you wonder what your girl friend sees in you.

How can you change so fast? If you think back, you may find the answer. You may not have changed at all. Your clothing may make the difference.

"A man's clothing can be expensive and in good taste and still be wrong for him," says Gerrie Pinckney.

She says the choice of the right colors for each man is the key to that man always looking his best.

"Men are just as concerned as women about their appearance," says Mrs. Pinckney. "But, except for the very secure man, they don't want other men to know."

"When an insecure man

starts to dress better, he looks and feels more secure."

Skin tones, eye color and hair coloring determine which season a man or woman is. There are a few persons who are a combination of seasons.

She starts by putting a man into his correct season.

The winter man may have been a towhead as a child, Mrs. Pinckney says. This man may have red in his beard and sideburns. Usually his hair is medium-light to dark brown, chestnut, brown-black, black, white or gray.

The winter man is design rather than color. He is the black and white type. Like Cesar Romero and Robert Goulet, the winter man is a

charmer -- a real Don Juan.

The true primary colors, hot-vivid-royal hues, black and chalk-white are his colors. The winter man avoids orange, orange-red, rusts, golds, yellow-greens, yellow-beiges, and browns, except for very black-brown as they clash with his skin tones and hair color.

He looks fabulous in formal attire, velvet lapels and ruffled shirts, Mrs. Pinckney says. He should wear fine worsted wool, gabardine, sharkskin and plain knits. He should wear jewelry of silver with diamonds, emeralds, jet crystal, sapphire and blood-red rubies.

The autumn man is Charlton Heston, Robert Redford, Kirk Douglas and Burt Lancaster.

He is an anomaly, most often an extrovert, says Mrs. Pinckney, but at times he is quiet and reserved. He knows his own mind and is quick to make decisions.

The autumn man thrives on luxury and he loves the spotlight. Extreme styles in sportswear are his. For dress, he wears plain surfaced fabrics like knits, flannels or gabardines. Metal and wood colors are his. They point up his hair tones which range from carrot-top to deep auburn to warm chestnut, strawberry and honey blond. If his hair is brown, it has golden highlights.

Jewelry for an autumn man, should be yellow-gold, bronze, copper or oxidized gold, Mrs. Pinckney advises.

If you're a spring man, look for jewelry with stones that sparkle set in yellow-gold. Never buy massive or bulky jewelry.

The spring male is like a late winter's storm; exciting

and unexpected, but fun to have around.

He dislikes going to bed early and loves to sleep late. He has a mercurial disposition and may sulk if he doesn't get his way. But a spring man is ageless with a clean-cut, wholesome, natural appeal. He is Danny Kaye, Glen Campbell, Steve McQueen, Pat Boone and Doug McClure.

A spring man's hair type may be flaxen blond, golden honey, strawberry blond, or light to medium brown with golden highlights. His hair usually darkens with age.

Mrs. Pinckney says this man looks best in lightweight woolens, silk and knits for his suits. In shirts he wears batiste, oxford and broad-cloth of small designs, gingham, checks, polka dots and small stripes.

Paul Newman, Andy Williams, James Stewart and Robert Young are summer men.

The summer man is a

morning person and is happy playing the role of a father. He is gracious, poised and inspires confidence in women.

Mrs. Pinckney says he is the salt of the earth and the backbone of the nation. This man should never wear black, orange, gold or any strong, bold color. But summer's man looks appealing in off-white, soft pastels, gray-blues, blue-greens, blue-reds, plums and wine tones. He may be fair or tan easily and as a child the summer man often was a towhead, but as an adult his hair is frequently called mousy.

He should keep his rings, watches, tie clips and cuff links simple and of silver, platinum, white gold or rose gold. Within each season, there are variations, but if a man learns his correct season and follows his colors and styles, people will say he looks great and not just that he has on a nice suit.



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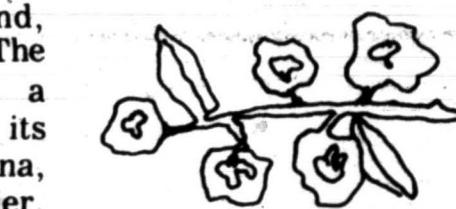
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Chaperone

In the Sixteenth and Seventeenth centuries women frequently wore small hoods called chaperones. In time the older woman who accompanied a young woman in society came to be known as a chaperone since, metaphorically, the experienced married woman sheltered the youthful debutante as a hood sheltered the face.

Romantic mood

Romance is one of the most influential trends of the Spring-Summer '74 season. The romantic look is more than a silhouette, a detail, or a fabric. It's a mood, a new concept of dressing, a giant step away from strict classic lines towards softness and, inevitably, the dress. The romantic mood is a conglomerate -- pulling its influences from Victoriana, the Gibson Girl, the frontier,



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Hair is important to good fashion - any time.

Women's quest for curls in their hairstyles is truly a matter of history. Through the years, they have tied up their crowning glory in rags, ironed it or covered it with harsh chemicals - all in the name of "curl."

Since curly hair-do's are staging a fashion comeback this Spring, it's interesting to compare what was done in the past to help curl with what's going on today in beauty salons across the country.

In the 1920s, women bobbed their hair and marcelled it with a hot iron

to sizzle in the waves. A few years later, they sat under a complicated electrical contraption, an early permanent wave machine, which gave more frizz than curl.

The Depression years produced a machineless wave, utilizing chemical heat-producing pads, but its cost was prohibitive. The cold wave came along in the late '30s and women took to having their hair curled with a chemical process.

Today, women can have their curls with a lot less time and effort along with

softer results. There are new advanced techniques and products, such as Uni-Perm, the precision perming system developed by Helene Curtis. It utilizes heat -- similar to the idea of electric rollers -- to achieve perfect curls on any type hair.

When a woman goes to her beauty salon for this type of wave, special heat clamps are warmed and attached to the hair, which has been wound on rods just as for a conventional cold wave. This mild heat combines with a gentle conditioning formula

to produce a uniform wave pattern throughout the hair.

Because Uni-Perm processes automatically in just six minutes, there is no chance of overprocessing, dryness or frizz. Even long hair is curled evenly and looks very natural, not kinky and tight as in perms of years past.

The end result is a springier, softer wave that's full of body and bounce. It's the easy and convenient way for contemporary women to curl their hair and look their fashionable best.

The natural look

Henry of Henry for Hairstyling recently attended the Spring Trade Show at the Sheraton Hotel in San Francisco, and he says that the spring styles have been determined.

"We are definitely going to see the layered look on the top of the head, though the layers will be longer than last year."

"It is the year of the combed out, natural look. Hair is supposed to look as if it was towel dried or blow dried. The rat is out. The curler is out. Long hair is no longer in style."

He indicated that though hair is going to be a little curlier this season, it will not be terribly curly. "The ideal is the slightest natural wave."

LaVonne Ray Andrews of Salon de LaVonne agrees: "The latest thing is the natural look."

She also agreed that the layered look is back, but that it won't be like the shag, but rather longer in front and short in back.

"A short haircut does not always mean a cropped coiffure," she said. "What is now popular is what we call 'quick service' -- a good hair cut blow dried."

Bangs are being cut with a side dip, often with a wave on the side that flips up.

The lighter, sun-streaked look is what's new in toning. It is done by using streaking cups rather than bleaching cups. The advantages of the new method are that it is painless, and that it is more precise. The streaking cups allow the hair operator to strategically place the color with more accuracy. "It is a more creative way to do hair coloring," she said.

She also indicated that hair coloring is now "color on color" -- that is, blonde on

blonde, or brown on brown. The color is placed so that different shades of the same color are highlighted. The hair does not reflect one overall shade. "The bleached blonde look is completely out."

"The back combed, or teased look is gone. Women want a softer look."

Finger waves return

Fashion does not end with the clothing one wears -- the total over-all look is what is important and the total look includes the hair style.

Paulette Missud Paulette Hiarstyling says short hair-dos are coming back, specifically ones with a lot of waves.

"The finger waves and curling iron-look of the 20's and 30's is becoming fashionable," she says.

Pat Wilkes of Pat's Valley Hair Fashions agrees: "There is a nostalgic revival of wavy movement and a super-importance of cut is evident everywhere."

"The style is getting softer-looking and curlier. The key for spring is the natural look. Styles are free spirited but controlled with precision cutting and expert conditioning," she says.

"Lines are versatile, making an image change as easy as a flick of the brush-all based on professional care from cut to perm to color."

She indicated hair glazing is the new word in hair coloring. Hair glazing is coloring for natural look. Glazing creates shaded or highlighting effects as close to natural light reflection as possible.

Pat also said men's cuts are getting shorter, with more emphasis on style.

"We call it the more natural look. It is easier to take care of."

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What's new in children's fashions

Gladys McCloud says the little girl is imitating her junior sister much more than in the past. There is still a definite "little girl's look" she said, but it has adapted to more mature styling.

"It is no longer the baby look."

She indicated there are now even bikinis for little girls, as well as halter tops and sleeveless dresses.

"And of course there are long skirts and dresses for all ages," she said. The faded denim look is also not restricted to one age group, being popular from young girls all the way through teens and adults.

Mrs. Y. Chang, the buyer for juniors at Gladys McCloud, displayed interesting new prints with painted designs as well as Chintz, a wallpaper print on shiny cotton. Halter tops with blouses to match are popular, as are halter dresses.

"The feminine look is back, with voile, and other sheer fabrics, as well as polyester and cotton with lace trims," she said.

"Beige is a very strong color, the natural tone, green is also very popular."

Mrs. Swalwell of Belles and Beaus agrees with Gladys McCloud, children's

fashion are looking towards the older ages for the fashion clue.

"Pant suits have taken the place of dresses for little girls this spring."

She said knits are still very popular, as well as wash and wear. "The usual pastels, and navy and white are the colors of the season, as they have been in the past."

"We are also carrying a lot of coats in bold navy and white check for the 7-14 year old girls. For the younger children, coats with embroidery detail and petipoint are popular."

Youngset fashions

Boys' Accessories for Spring. The classic and traditional moods set in the fall will continue to influence young boys' fashion in accessories. Skinny belts are no longer considered a major fashion contender as widths expand to one and one-half inches. Less "hardware," thinner buckles, and saddle-stitched styles will take on added emphasis as smooth textures and simple designs give a tailored look to young boys' wardrobes. In ties, pastels and solid brights with lots of surface interest will get much of the fashion play. Slub effects and seersuckers will make the spring scene in both bow ties and con-

ventional ties. Linen will be a significant fabric; cotton and a silk-like synthetic are described as "running large." Accessories are usually at the tail end of the ladder when it comes to buying fashion items for boys. But the trend is definitely moving toward "dressing up" and most retailers feel that the concept has really gained momentum.

...Little gentleman's denim coverall with reversible jacket, if you please...correct masculine touches on a small scale...Wool with a 'way-out' feeling. Jumpers, coats, suits with a nappy tailored

look...for little girls...nifty knit jumper in white with yellow striped top, coordinated with white sweater to vie with the daffodil and narcissus.

The Slip

At one time everyone wore a full slip. Then it was the half slip; the chemise slip; the short slip; the bra slip; and so on. But, for Spring-Summer '74 the important slip is the one that's meant to be seen on the streets...the slip dress!

PAT BOND, store manager at Gladys McClouds, holds up a new halter-style long dress for little girls.

Undergarments

"With the active life women lead today, they want undergarments which are comfortable and functional, says Dorothy Ubrick of The Hour Glass in Carmel.

"The new look in intimate apparel is emphasized on more control in bras and girdles now. We are getting more calls for girdles and body slimmers now than we have in the past five to six years," she said.

"Women realize the need for and fashion demands more control in intimate apparel."

She indicated the natural look is not being abandoned, but that there is more support than the no-bra look of the past few years.

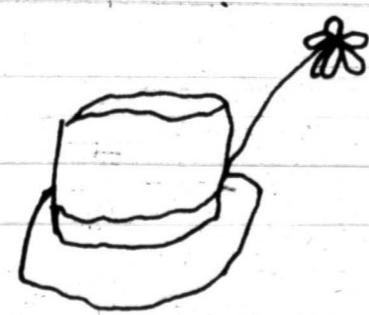


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At 79, she's a cowboy boot business tycoon

Miss Enid Justin is 79 years of age - peppy, full of ideas and healthy as can be. She smiles a lot. And the reason? She enjoys being president of her own \$7 million-a-year cowboy boot making enterprise (Nocona Boot Co.) in Nocona, Tex.

She started on a \$5,000 loan and now her boots are one of the best-known names in the business.

Miss Justin is a powerhouse of energy and conviviality and when she's in town, she reports to her

plant regularly at 7 a.m. When she's away - and that can be fairly often - it's usually on a rigorous schedule of public appearances on behalf of her business and the boot industry as a whole.

Though she does not smoke or drink, America's first and probably only lady of cowboy boot making does concede, "When I get mad, I cuss a little."

Her philosophy? "It's not what you know that counts. It's what you do with what

you know that makes the big difference."

"No. Life's not always kind. But if you'll just keep plugging, you'll find it sure is interesting. Besides, it's no fun to quit!"

"Work and staying active is the remedy I can highly recommend for most of today's problems which so many people seem to have. I don't plan on letting the rockin' chair get me!"

She loves Texas and the United States, "I'm thankful

every day that I've been blessed to live in this country and to have been able to share its fruits with good, honest people."

"I'm not a bit bashful about being patriotic because I figure that's one way of showing my thanks. I'm proud of the United States and our boots. You know, they kind of go together," she says, her eyes twinkling.

She is called Miss Enid by all who know her. She started to work in her father's shop in 1906 when she was 12 years old.

"In those days, everything was done by hand," she recalls. "It was a family business and our shop was just a small building near our house. I designed my first pair of boots when I was 14," she says. "I got the idea for the pattern, of all places, from a velvet brocaded couch."

After her father died in 1918 her three brothers decided to move the J.J. Justin & Sons factory to Fort

Worth. She felt that if her father were still alive he would not want the factory moved.

So, in 1925, when her brothers did move to Fort Worth, Miss Enid stayed on in business in Nocona and organized her own company.

"At first, a lot of cowboys didn't care to do business with a lady boot maker," she points out. "For a while, it looked like I might lose everything. But we had some loyal employees who were highly skilled craftsmen and we kept going with a lot of plain old hard work."

Her home was turned into a rooming house, she sold coal, and at the shop she served as her own one-woman office and as shipping clerk, stenographer, credit manager and the firm's first traveling saleswoman.

Accompanied by her sister, Miss Enid made her first sales trip into West Texas in 1926. Her answer to those who prophesied doom was: "Well, mother taught

me to cook and wash and clean house and I can always fall back on that to keep body and soul together."

She says the roads looked like cattle trails in those days. "And for good reason - they were cattle trails. Our old Model T took a pretty good beating on that first sales trip. In fact, we lost a back wheel once - it came loose and jumped over a fence. Despite the hazards of the road, though, the trip was a success. We came back with a book full of orders and a new market for our boots."

With the discovery of oil near Nocona, the company's business began to boom. Under her leadership it's grown ever since.

Quality is paramount with her. "Boot making is an art and we continue doing a lot of work by hand," she emphasizes. "Our people today take the same pride in their workmanship that made my father's boots so popular before the turn of the century."



ENID JUSTIN

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